

TWENTY-FOUR PAGES.



THE NEW YORK



# DRAMATIC MIRROR

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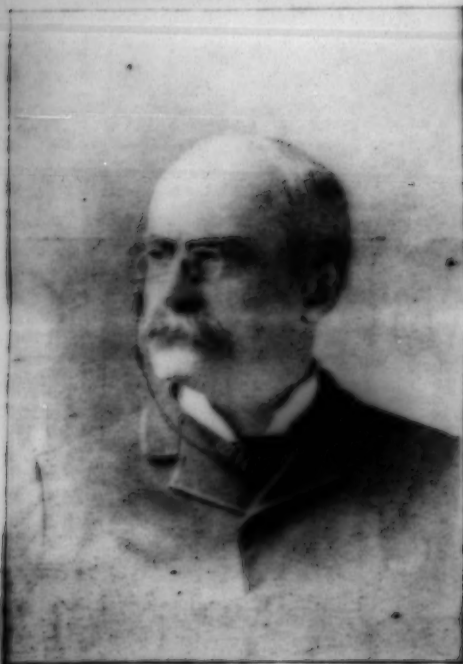
NEW YORK: SATURDAY, MAY 19, 1894

PRICE, TEN CENTS.



MARGUERITE VAN ZANDT.

## BRONSON HOWARD CHATS



Bronson Howard is generally considered to be entitled to the foremost position among the dramatists of this country. At all events the members of the American Dramatists' Club recently endorsed that view by electing him to the presidency of their organization. The above portrait of Mr. Howard is reproduced from a photograph by Sarony.

Mr. Howard returned from Europe recently, having been absent from New York nearly a year. Previous to his European trip he spent several months in Southern California and Hawaii. While in England he made extensive tours on his bicycle, and as a consequence he returned to us in ruddy health.

Thinking that a chat concerning his experiences as a playwright might be of interest to the readers of *The Mirror*, I was laid Mr. Howard last Friday in the cosy rooms of the Dramatists' Club, where he generally spends an hour or two every afternoon.

"Mr. Howard," said I, "you're in for an interview."

"No! no! not to-day. I feel very indolent this afternoon after the festivities of last night's supper with the boys."

"Well, your *dolce far niente* condition is eminently adapted to a reminiscent interview. You need not invent anything new—just chat about the past. What was your first play?"

"You won't let me off, then?"

"I shoo! my head with grim determination. Mr. Howard accordingly offered me a cigar, lighted one himself, and settled back in his easy chair."

"Perhaps," he said, "you've heard of what I term the 'smoking stage' of constructing the plot of a new play? My thinking apparatus seems to work much better when I smoke. What was my first play? It was called *Fantine*, and was produced in 1862 in Detroit, when I was twenty years of age. This is how it happened. I went to the local theatre a good deal. One night I saw Augustus Page in a part that pleased me very much. On my way home it struck me that there was a character in *Les Misérables* that would just suit her. So I went to work and wrote *Fantine*. It was accepted and performed for a week. I may remark incidentally that it did not make me famous, although it was by no means a failure."

"Did you ever have a failure?"

"Yes, indeed! No real dramatist should be without it. It makes him do better work thereafter. At least it acted as a tonic in my case. The only first-night failure I had to undergo was the production of *Met By Chance* at the Lyceum Theatre in 1867. I wrote the play to order for Helen Dauvray. The play was entirely out of my line, and the character did not suit Miss Dauvray. The critics tore the piece all to pieces. Some of them hinted that I had gone into a mental decline. After reading their criticisms in the morning papers I began to think I had committed some criminal offence. I was mad all the way through. At the time I was under contract to Robson and Crane to write *The Henrietta*, so I took the train for Washington, where they were playing an engagement. I thought they had probably lost faith in my ability to write plays. They greeted me very cordially, and the first allusion to the failure of *Met By Chance* set them to grinning in a most exasperating manner. Finally I couldn't stand their seeming delight in my recent discomfiture any longer, and told them point blank that I didn't consider the failure of my piece a subject of unseemly mirth."

"No," said Robson, "but we are tickled to death over it."

"You see," added Crane, "we knew that you had never had an out-and-out failure. We knew that it was bound to come sooner or later, and we didn't want it to strike us. That's why we're so hilarious over the failure of *Met By Chance*."

"This extraordinary explanation caused me to join in the laugh. I shortly returned to New York, and worked on *The Henrietta* as I had never worked before in the whole course of my life. I set my teeth with the determination to show the New York critics that I was not suffering from softening of the brain, and was capable of turning out just as good a play as I had ever written before. Well, you know the result. *The Henrietta* was brought out at the Union Square Theatre, New York, in September, 1867, and proved a success."

"What was the order of production of the plays you wrote after *Fantine*?"

"I had to wait until 1870 for the production of my second play. After leaving Detroit I did journalistic work for a number of

years. I was connected with the editorial staffs of the *Tribune* and the *Evening Post* in New York. By the way, in 1868, when the *Evening Mail* was founded in New York, I was elected first president of the company and appointed editor. The *Fantine* production gave me the fever for writing plays that never subsided. In the course of six years I wrote three plays. They went the rounds of all the managers in America that were likely to produce a play. The first two plays were given up by me as hopeless. The third was *Saratoga*. I sent it among others to Laura Keane in Philadelphia. She wrote me that she liked the piece, and would be very glad to produce it if the Philadelphia critics had not scored her unmercifully for the 'rapidity' of the girls in a play she had just produced, and that the girls in that play were mild alongside of those in *Saratoga*. I sent Laura Keane's letter to Augustus Daly, and he wrote me in reply that judging from her letter *Saratoga* was just the play the New York public wanted to see. That's the difference between audiences in Philadelphia and New York."

"Was it easy sailing for you after the success of *Saratoga*?"

"Not by any means. My father had faith in me as a dramatist, and thought I could only succeed by devoting all my energies to writing plays. He talked the matter over with me, and suggested that I should give up my journalistic career for that purpose. In order to enable me to pay my expenses he made me a liberal allowance for a period of six years, for which I can never be too grateful. During that time I wrote *Diamonds*, which was brought out in 1872. It ran for fifty-six nights, but was not much of a success, except in Brooklyn, where it is occasionally revived to this day. *Blackcroft*, which was produced in 1874, dealt with slavery and did not meet with public favor. After that no play of mine was produced until Aug. 31, 1878, when *Hurricanes* and *Old Love Letters* were performed at the Park Theatre. *Hurricanes* was a sort of precursor of the present farce-comedy. *Old Love Letters* has always been my favorite, and the critics have always shown a liking for it, too."

"Was not *The Bachelor's Daughter* produced about that time?"

"Yes. *The Bachelor's Daughter* was brought out at the Union Square Theatre in November of the same year, and, as you know, enjoyed a long run. It had been tried originally to Lillian's *Lost Love*, in Chicago in 1873, but was entirely rewritten for the New York production. *The Bachelor's Daughter* was performed in London in 1879 as *The Old Love and the New*. During that year *Wives*, an adaptation from *Molière*, was presented at Daly's Theatre. *Rams* Radcliffe was given in 1880. Subsequently it was rewritten by David Belasco and myself, and revised at the Fourteenth Street Theatre. Post George S. Knight tried hard to make the play a success, but the public wouldn't have it."

"In 1880 I spent some time abroad, and incidentally renounced bachelorhood by marrying, as you know, the sister of Charles Wyndham. On my return Daniel Frohman commissioned me to write a play for the Madison Square Theatre, which was produced as *Young Mrs. Winthrop* on Oct. 9, 1882, and ran the entire season. One of our girls served as an attraction at the Lyceum during the season of 1883-84, with Helen Dauvray in the leading role. Then I found the two plays I've told you about. *Met By Chance* and *The Henrietta*. *Met By Chance* was first seen in Boston in 1884. After being revived it was tried at the Star Theatre, New York, and was then transferred to Proctor's Theatre, where it ran the whole season of 1889-90. *Arrivocracy* followed at Palmer's in 1892."

"And what about your new play?" I asked.

"When will that come to time, and what subject will it deal with?"

"Oh, the play will be ready for production at the Empire Theatre next January. It's a comedy dealing with society life. I have not given it a title yet."

"I should like you to give me your views on the influence of plays. Do you believe that the drama should have an educational influence, or do you hold that modern plays have accomplished their object if they merely entertain the public?"

"I hold that many modern plays have a great influence over the emotional side of human nature. A nation may stand pre-eminent for the products of intellectual endeavor, and at the same time its civilization, from an emotional standpoint, may not be above that of the American Indian. Rome, for instance, excelled in architecture and law, yet its citizens could enjoy the sight of human beings butchering each other and the butchering of wild beasts in the public arena. Plays in which the noble side of mankind and emotional elements are appealed, while manners, character, and all the degrading traits of humanity are held up to public contempt—such plays must necessarily have an ennobling influence. We're playing it so prevalent as in this country, plays that lead virtue and become vice contribute largely to the evolution of emotion. It would be difficult to estimate how much cruelty and barbarism have been eradicated from the world at large through the appeal of the drama to the better side of human nature."

"Do you advocate any particular form of playwrighting?"

"No, I believe the dramatist is privileged to adopt any method that proves effective, even though his instincts go against absolute facts. I would not limit dramatic art to any one form, any more than the Creator has limited nature to a single form. A play that presents a living picture of humanity as it is and humanity as it should be may be written from the standpoint of realism or from the standpoint of idealism—it matters not how—as long as the play proves effective. The methods of depicting life and feeling cannot be set forth by mathematical formulae."

"You believe, then, that the dramatist is first cousin to the poet—born not made?"

"Yes, to a certain extent. It is singular, however, that poetical talent goes for nothing in play-writing, unless it be accompanied by constructive ability. With the exception of Bulwer-Lytton I am unable to cite a single English novelist who wrote plays above the fourth range—that is, plays that would entitle him to be acknowledged as a successful playwright. Descriptive power and dramatic ability seldom go together. A number of effective plays have been written by men outside of the literary profession, such as sculptors, doctors of medicine, and engineers. By the way, I have generally found that literary men are bored if you try to explain any details of construction in a play, while engineers and persons of a mechanical turn of mind will listen to these same details with eager interest. That's why I'm a great believer in collaboration. The man with constructive ability may be lacking in the ability to write telling dialogue and *vice versa*."

"But, if you believe in collaboration, how is it you never adopted that method yourself?"

"Simply because when I was a young man I didn't know any dramatists to help me out—that is, persons who possessed natural facility in certain lines of play-writing that I had to acquire by experience and hard work. That's one of the reasons why I take such an interest in the Dramatists' Club. It makes the younger men who are writing plays acquainted with one another. I should not be surprised to see a number of them that prove to be congenial minds, eventually become collaborators."

"One more question, Mr. Howard, and I'll release you: Do you think there'll pass the amendment to the Copyright Bill this session?"

"I certainly hope so. The committee from the Dramatists' Club, of which I was a member, was treated with the utmost courtesy in Washington. There really seemed to be no opposition to the amendment. We proved to the Committee on Patents that play-piracy is a great evil that ought to be removed, and I think that Congress will remove the evil at an early date." A. E. R.

## IMMEDIATE RETURN

"Immediately upon the appearance of my card in *The Mirror* I received several offers, and two days later I was engaged for the Summer."

HAIR S. GREENWOOD.

CHICAGO, May 4, 1906.

## COL. DE FRANCE'S ACTIVITIES

Colonel A. R. de France, who recently resigned his position as manager of the *Mail and Express*, has been elected consulting manager of the Mutual Life Insurance Company of New York, and has established his headquarters at 199 Broadway, in connection with the Automobile Piano Company, of which he was recently appointed receiver. Colonel de France is remembered kindly by the theatrical profession for his remarkable and valuable activity in connection with the Actors' Fund Fair. He numbers his friends by scores in social and business and professional life. He was recently honored by a breakfast on board the French steamer *Le Gange*, in recognition of his many courtesies extended to distinguished Frenchmen visiting this country and his interest in French benevolent societies. Some time ago Colonel de France was made a vice-president of the most noted charity organization in Europe, the *Société Française des Sauveteurs du Dernier Adieu*. He was unanimously elected to this position at the last annual meeting held in Paris, and appointed delegate general for the United States and Canada. One of Colonel de France's first acts as vice-president of this society was to present to Mrs. George J. Gould a medal of honor and a diploma as honorary patroness, in recognition of her interest in charity and benevolence. Colonel de France is also an honorary member of the recently organized Edwin Booth Shakespeare League of Philadelphia. The silver testimonial plaque which was presented to Mrs. George J. Gould by the New York Press Club at her residence in Philadelphia several weeks ago was designed by Colonel de France, who was the chairman of the committee of presentation. The University of the City of New York claims Colonel de France as a graduate, and has conferred upon him the degree of Ph. D. He is treasurer of the Alumni Association of the University, and for the past twenty-five years has been on the dinner committee, and successfully managed the annual alumni banquets. With all of his other accomplishments, the Colonel is a musician and composer of note. His latest composition is called the "Edith Quickstep," which was dedicated to Mrs. George J. Gould in recognition of the success achieved by her as president of the Kindergarten and Potted Plant Association. Colonel de France has recently arranged with his publishers to turn over the royalties on his compositions to the Actors' Fund of America, of which he is an honorary member.

## SHE DREW THROWS FROM A CAB

Mrs. John Drew, Jr., wife of the well-known comedian, arrived in Philadelphia from New York last week Monday, and took a cab at the station to drive to 134 North Twelfth Street, where her mother-in-law, Mrs. John Drew, was staying. The cab was left at the door for a few minutes, as Mrs. Drew intended to be driven to the Notre Dame Convent to visit her daughter and niece. The cab was driven to Broad Street, where the horse was turned quickly to escape collision with another cab. The animal slipped, the cab was thrown sideways, and Mrs. Drew was thrown out upon the pavement. She was taken back to the house, suffering severely from the fall and shock. She was able, however, to walk out the next day.

## THE BROWNIES

S. G. Pratt, a well-known composer, author of *Zenobia*, *Allegory of War*, etc., has written and composed a grotesque opera in three acts entitled *The Brownies*, which he offers for production. There having been some question as to the right to the use of this name and subject, a *Mirror* reporter interviewed Mr. Pratt the other day. Mr. Pratt has based his musical work on the flow in upon the Scotch legend of these supernatural creatures, as Palmer Scott originally based his caricatures of these sprites, and it appears that Mr. Pratt has the right of priority in the musical use of the subject, as Mr. Cox sees no to have in its dramatic treatment.

"I composed a suite of dances entitled 'The Brownies' in 1892," said Mr. Pratt, "and the popularity of the composition was such that I went to Mr. Cox with a view of securing his services as illustrator on the publication of my work. He was not then able to do this, as his services on the subject were controlled by publications with which he was connected. I told him that I had conceived an opera on the subject of the Brownies at that time, and developed to him my plan to introduce Zephyr and Echo as characters in the opera, although the Brownies themselves were to have the sole singing parts."

"You can imagine my surprise, then," continued Mr. Pratt, "at the claim recently made by managers with whom Mr. Cox has become identified to the sole right to the stage treatment of *The Brownies*. Of course any such claim is untenable. Mr. Cox went originally to the Scotch legend, as I did, and my idea of musically treating the subject is entitled to as much credit for originality as his idea for dramatic or spectacular treatment. I understand that Mr. Cox has recently had composed a cantata on the Brownies, and that in this cantata appears the character of Zephyr, which I had long ago told him figured in my opera. As to the legal right in the matter, you can see what good judges say," and Mr. Pratt showed the following letter:

NEW YORK, May 4, 1906.

S. G. Pratt, Esq.:—From your statement concerning *The Brownies*, a grotesque opera, there can be no question but that you have the sole and exclusive right to its production.

The claim of Messrs. C. B. Jefferson, Klaw and Lancaster, who advertise that they have the sole and exclusive right to the public performance of *The Brownies* is clearly without the slightest foundation; and we advise you to assure any person who may desire to contract with you for its production that you can amply protect them in the performance of your work.

I, Messrs. Jefferson, Klaw and Lancaster will take some more vigorous proceedings than ever making a threat in the newspapers, so their assumption may be set in court, we will specifically convince them that they do protect too much.

Yours very truly,

HOWE AND HOWE.

## MISS BEROLDE'S NATIVITIES

A series of three matinee performances to be given during the Summer at the Bijou Theatre is being arranged for by Judith Berolde. They will be made up of three one-act plays each, and will cover a wide range of dramatic method.

Miss Berolde has secured three hitherto untranslated plays, two by Hoen and one by Maeterlinck, and has three one-act plays from American poets ready for production. To these she will add three more one-act pieces if she can find good ones.

Miss Berolde, about a year ago broke into a successful season with Alexander Salvini, during which she was the first person to play Santuzza in an English dramatic version of *Cavalleria Rusticana*, by her marriage, and since that time she has devoted herself to rest and study of Hoen, Maeterlinck and other exponents of the "new school" of realists.

"The year's pause," she said to a *Mirror* reporter yesterday, "has benefited me in every way, and I expect to take up my dramatic work next season with greater zest than ever."

## DANIEL FROHMAN'S PLANS

Daniel Frohman will sail for Europe the first week in June, and will remain abroad for about a month. There will be few changes in the Lyceum stock company as a season. Walter S. Hale, now with Julia Marlowe, will replace E. J. Ratcliffe, who will be seen in Charles Frohman's revival of *Shenandoah*, and Charles J. Bell will take the place of Eugene Ormond. Maud O'Neil, Maud Verner, and Ida Ambury will be added to the company. Walter Rockland, late assistant stage manager for Augustus Daly, will be the assistant of Fred Williams, the present stage manager of the Lyceum. E. J. Untitt, the scenic artist of the Lyceum, will go to the Empire Theatre, and his place will be taken by William Hawley, a son of Hughson Hawley. Henry Bell and Ramsey Morris are at work on a comedy-drama for the Lyceum; Augustus Thomas has finished a new play for this theatre, and other plays are expected from foreign sources.

## HELD FOR GRAND LARCENY

Henry Belmer, manager of the Lee Academy Academy, Brooklyn, was held for the Grand Jury by Justice Goetting on a charge of grand larceny. Perry Spoon says Belmer engaged him as treasurer of the People's Theatre, in Williamsburg, about five weeks ago, and required him to furnish \$250 as security. He was discharged after doing the position for one week only. When he demanded the \$250 from Belmer the latter gave him a check on the Manufacturers' National Bank, in Williamsburg, which proved worthless. Belmer declared that he did not know his bank account was overdrawn. Justice Goetting fined Belmer's bail at \$1,000, which he was unable to secure, and accordingly was taken to jail.

G. I. Swede Lewis's self-help, portfolio book personal magnetism, reading, speaking, stage effect. A 500 course for \$2.50. Thorough, complete. Write "Heart of Art," Pub. Co., 105 East 23d St., New York. Mr. Lewis's instruction rooms, same building."

## IN THE WIND

What with the probability that we shall see Joseph Jefferson in *Rip Van Winkle*, Kate Claxton in *The Two Orphans*, Ada Gray in *East Lynne*, Clara Morris in *Camille*, Lewis Morrison in *Faust*, and Louis Aldrich in *My Partner*, can it be said that the coming theatrical season will surrender to the new school?

One beautiful sunny day last week the lynn-eyed Canary and the doe-eyed Lederer stole off to an auctioneer's and bought all the scenery left in the basement of the Casino by the Brothers Aronson. So it is that things pass away. Urquhart, Hall, Wilson, Cameron, Leue, Hopper, Janzen, Solomon, Stevens, passed daily before these scene sets to other positions, and now the canvas backgrounds change hands. Madame Annet, Nannon, Cavallera-Rutana, The Brigands, Uncle Celestin, Child of Fortune and The Marquis are among the operas bought by the Casino managers.

In *Gudgeons*, the play that follows *Sowing the Wind* at the Empire this week, is a character played by Cyril Scott, which shows us, says the official announcement, a bustling, bustling American, who is manager of an American exchange in London. The stage character is built on the real character of a certain man now in New York, who was connected a few years ago with an American exchange in London, and in the play this person is made to participate in various schemes. As the man to be reproduced in the play is about town today, it is well known by almost everybody, it will, of course, be exceedingly pleasant for him during the course of the run of the piece. But Dr. Parkhurst does not seem to object to being burlesqued in 1922 and the play named after him at the Germania Theatre, so, possibly, the person indicated in *Gudgeons* will keep quiet.

Dr. Parkhurst, by the by, was in the first-night audience at Hannele. He says that he can see nothing sacrilegious about it, and he hopes there will be more plays of its kind.

"We often hear of the duty of an actor toward an audience," says Ferdinand Gottschalk, of the Lyceum, "but we seldom hear discussed the duty of the audience toward the actor. What I mean is that it is wrong for a theatregoer to injure the value of a play by going to see it when 'under the weather' and then say the piece is bad or indifferent, when it may be, after all, that it is simply the auditor's liver or teeth that are making him suffer. It is certain that the drama gets frequently the discredit due a depleted physical condition."

I hear it gossiped on both sides of the Rialto that Charles Frohman's Comedians, once blessed so brilliantly by that plithoric manager, will be nevermore. There was not even a funeral. The organization was quietly allowed to sink into oblivion. Joseph Holland, Herbert Standing, Henrietta Croswan, and others of the organization have not been re-engaged. It was a hard, cruel year with the Comedians. The other man did not glitter, Mrs. Grundy, Jr., did not allure, the people in the play were ill and happy, and the home office sat up nights, so to speak, reading and answering telegrams. Finally it came to pass that the mention of Charles Frohman's Comedians in their sponsor's presence made him invariably visible a thunder cloud. Then it was that the doom of the company was sealed.

The startling news gleaned by the press throughout the country last week is that Jean de Reszke does not eat eggs, that Lillian Russell's hair is not naturally blonde, and that E. S. Willard looks like a minister. Long paragraphs detail these discoveries.

It is a very mean trick that Manager Soulier, of Albany, arranged to play on Carrie Turner if she persisted in keeping him to his contract to manage her starring tour next season—which, in fact, she was not desirous to do. Soulier said that if Mrs. Turner insisted, he would star her—in Uncle Tom's Cabin.

McCormick, ex-sporting editor and now manager of Wilson Barrett, tells me that although many of the critics assert that Barrett's forte is melodrama, the fact remains that when the star goes in for Shakespeare the box-office receipts rise.

Virginia Harned, more slender and consequently more charming than ever, is in town after an absence of many months. She is one of the many professionals that will sail away for England and France this Summer.

The society woman has invaded the stage until there is scarcely any left of her. Now make way for the dainty type-writeress. Her name is Laura Christen. All last Winter she sat in the box office at Hermann's and worked away in the interest of J. M. Hill but she yearned to act. J. M., preoccupied with his continuous performance, did not detect her latent genius. But M. R. Curtis did. In Sam'l of Posen there is a character of a type-writer. It is played now by Miss Christen. No lines belong to it, but the twenty-made actress puts them in now and then. On the first night, in order to hear herself speak, she asked Curtis several times how to spell certain words he dictated. He did not always answer.

The members of the cast of *The Girl I Left Behind Me* at the Academy of Music are making the most of the score of cavalry horses that dash on in the stockade scene. At about eight any morning you may see Gene Atwell, Tom Eberle, Frank Mordant, Joseph Humphreys, and Al. Harman riding through the Park, all on *Girl I Left Behind Me* horses.

PACIFIC.

## VIN MARIANI: THE PORTRAITS AND AUTOGRAPHS OF

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## SAID TO THE MIRROR

ST. FELIX SISTERS: "We have closed the second season of our comedy company, and are doing our old specialties during the Summer. We have been idle only one week in this. This is probably due to the fact that we have been away for four years, and that, like the public, managers like new faces."

EDWIN MILTON ROYLE: "The season of *Friend*, closed on April 5, but on Monday night we played at New Haven for the benefit of Harry A. Lee, our manager. Selma Fetter, my wife, and I are in New York for a week. Then we shall go to Magnolia Beach, Mass., where we have taken a cottage for the Summer. The season, wretched as it has been, nets up a handsome profit for me—for which I am duly grateful."

W. M. WILKINSON: "I have received communications from managers in Italy, France, England, Spain, Australia, and Central and South America to the effect that they are desirous to book Alexander Salvini. The second week in June Salvini and I shall sail for Europe—he to his father's villa at Florence, I to London and Paris on business."

MACGRATH: "Inexcusable and ignorant railroad jumping, with the inhuman accompaniment of daily midnight-to-sunset travel, is responsible for the road losses and inferior performances that are unjustly made synonymous with the word 'epitaph' of one-night stands. Proper booking is the main essential of an attraction, just as who's-ome food is for the body. There is quick-booking as well as quick-ditching. In my new management of Richard Golden in *Old Jed Proctor* I trust to avoid these errors in booking which are strangely repeated season after season by more experienced amusement caterers."

MAIDA CRAGEN: "In spite of unsatisfactory management my season lasted months longer than was planned at first, and it was successful. One proof of the strong impression we made is the fact that we are urged to return next season to all the places in which we have appeared. I shall make it a point to insure good management, and the Cragen-Paulding company will be prominent among the traveling organizations during 1922-23."

JOHN ANCHER: "I join Gustave Frohman's Lady Windermere's Fan company this week. I have placed *A Messenger* from Jarvis Section in the hands of J. J. Spies, who now has the sole right to dispose of it."

HENRY A. GREENWALL: "The *Mirror* is having a wonderful boom this season all through the South. It is the only dramatic paper that is read there. It circulates everywhere in the Southern States."

ZACHARY CROSBY: "I shall live to see the day when not a show will play Cincinnati."

JOHN MADONEY: "I claim that my new theatre, Memphis, is about as fine a theatre as there is South of the Mason and Dixon line. It will play only the best attractions, as the directors will have the house dark rather than book an inferior company. Will Lillian Russell play at the Lyceum? Wait and see!"

IDA VANDON: "I have been engaged for the company that will support Johnstone Bennett in *The Amazons* next season. I shall play the part originated at the Lyceum by Mrs. Walcott."

ED. GILMORE: "Charles Frohman and I have concluded to give a series of mammoth productions at the Academy of Music next season. Melodramatic situations and realistic sensations will be as thick as thistles. I hear Frohman is organizing for the Academy a big melodrama company."

SAMUEL VAN HOUTEN: "For a long while I have been identified with the Chicago and Alton Railroad at St. Louis and Chicago, but I have just been appointed city passenger agent of the Wabash Railroad at Chicago."

JOHN DREW: "My next engagement in New York will be played at the Empire Theatre in September."

LEONARD FINE: "R. D. MacLean has decided to include Richard III. in his repertoire the coming season. He will make a production of the tragedy that will be as complete as his announced presentation of *Spartacus*. It is furthermore Mr. MacLean's intention to produce as many new tragedies as he can find adapted to his style, although he will never depart from Shakespeare's plays, as he considers Shakespeare necessary for a tragedian's paramount popularity."

LEWIS MORGAN: "I am arranging to play an engagement at a Broadway Theatre next season. I shall then appear as Richard for the first time in the metropolis."

## AMONG THE DRAMATISTS

Dramatists are invited to send to *The Mirror* for publication in this column news items concerning themselves and their plays.

The Felix Bloch agency of Berlin has accepted a play entitled *Die Geschwister*, by H. D. Ellerman, editor of the *Volkshfreund*, at Appleton, Wis.

Ottavus, King of Utopia, the new comic opera by Eppy Williams, author of Robert Mantell's play, *Parthianus*, and Louis Blake, composer of *The Khedive*, will be produced at the St. Charles Theatre, New Orleans, on May 14. Robert Fraser will stage the opera, and Camille Morrie will sing the leading soprano role.

Charles Bradley, the Australian dramatist, has completed a play in collaboration with Edward Paulton. A New York manager is considering it with a view to producing it at an early date.

Eddie Foy and John D. Gilbert have written a farce comedy and have called it *Off the Earth*.

Henri Lavedan, satirist, chronicler, novelist, and author of *Prince d'Aurac*, has not been fortunate in the case of his last play, *Les Deux Noblesses*, staged at the Odion in Paris. The critics in that city declare that the piece is first of all a sermon. Then, too, it does not contain a love story.

William V. Armstrong, the Philadelphia dramatic critic, has evolved a play, the treatment of which is novel and the main idea of which is ingenious.

James Woodbury, a New Yorker, is responsible for a comedy-drama entitled *The Murderer*.

Thomas Frost, the author of *Chums*, acted on tour this season by the Jane company, has just finished another play, which is, it is said, in its author's happiest vein.

A cablegram from Jakabowsky, composer of *Ermine*, confirms other reports to the effect that his new opera produced in Vienna has made a tremendous hit.

W. F. Johnson, of the staff of the *Tribune*, has written a charming little play. It is called *The Duke Lorenzo's Ward*. The Amaranth Society of Brooklyn performed it recently.

Arthur Hornblow is at work on a three-act comedy, to be ready next season for the Rosenfeld Brothers.

On the Mississippi is the title of William Haworth's new play. It is not related to *In Mizzoura*.

Charles E. Haney, co-author of *A Railroad Ticket* and *A Summer Blizzard*, has completed a satirical burlesque for Ward and Vokes. It will be presented for the first time at the Grand Opera House, Columbus, O., on Aug. 19. The cast calls for sixteen performers.

Robert J. Donnelly has sold his comedy-drama, *A Modern Nephthys*, to James Hyde, of Brooklyn, who will put it on the road.

R. D. MacLean has under consideration *Antyllus*, a tragedy, written by a well-known Boston newspaper writer.

Edwin Milton Royle has put the finishing touches to a new play which he will produce next season in addition to *Friends*. He intends to add a new play at intervals until he has a repertoire. He will not sell a play, but will produce with his own company all the pieces he writes.

F. R. Leroux, of Minneapolis, Minn., has written a comedy-drama called *Father and Son*.

E. D. Haines and John G. Zabriskie have written a three-act spectacular comic opera called *Amazonia*. Mr. Haines is editor of the *Patterson Evening News*, and Mr. Zabriskie is a musical director and composer. They intend soon to produce the piece elaborately.

## REFLECTIONS

The Kendalls will sail for England on May 30.

S. G. Pratt, the composer, will sail on the *Paris* on Wednesday for Europe.

John Drew's next engagement in New York will be played at the Empire Theatre, where he will appear in a new play next September.

E. T. Wilson, manager of the Southern Dr. Bill company, who was taken with illness in Montreal, is better.

Nana Phillips and a company of ten opened a Summer season under the management of George Herrmann on Saturday at Plymouth, Mass., in a border play called *Tatters*, by Levin C. Tees, dramatic critic of *Taggart's Philadelphia Times*.

Edgar Selden has leased *A Scandal in High Life* to James T. Kelly, who will send the piece on tour on May 23.

Ted D. Marks will join Charles Frohman's forces on his return from Europe.

A man fraudulently representing himself to be a Barnum and Bailey agent, has been victimizing railroad men in Kansas City. He called himself Ben L. Marcus.

Joseph Brooks' stock company, which will appear at McVicker's Theatre, Chicago, this Summer, will present three new plays—*New Blood*, by Augustus Thomas; *An American Heiress*, by Frank Reinan; and an unnamed comedy by Mrs. Pacheco, author of *Incog*.

Manager A. F. Hartz, of the Euclid Avenue Opera House, Cleveland, is now the sole proprietor of the Baker Opera company.

Rosa France is unable to finish the season with *A Milk White Flag*, but she hopes to be sufficiently recovered in health to rejoin the company in August.

D. J. Mack, formerly of *The Dazzler* company, has joined the Baker Opera company.

William Stafford has been engaged by Augustus Pitou for the leading part in *The Power of the Press*. He has gone to his farm at Silver Lake, N. H., for the Summer. Habel Florence is another engagement for the same company.

Joseph J. Hild, of the New Bijou Theatre, Brooklyn, was presented with a pair of diamond sleeve buttons by the managers of the Immaculate Conception Day Nursery, for his services in running a benefit performance.

Manager W. J. Gilmore, of the Auditorium Philadelphia, adheres strictly to the keeping of a dime upon all free admissions, for the benefit of the Actors' Fund.

The partnership between Jacob Litt and Thomas H. Davis expired by limitation on May 1. Mr. Litt remains in Old Kentucky. The Ensign, and Von Yonson. He will have two in Old Kentucky companies on the road next season. He has two new plays under consideration, and may possibly put both of them out before the first of next year. In Old Kentucky will be put on in England in the provinces next Monday under the direction of E. H. Elliston, and will later be produced at the Princess Theatre, London. Mr. Litt has gone to the Northwest for a few days.

E. E. Hulish, one of the best known of Philadelphia actors, and many years retired in that city, had a testimonial tendered by many friends at the West Philadelphia Drawing Room on May 2. It was the last performance that will ever be given in the pretty little theatre, as it will be at once altered into a bicycle factory. The attractions consisted of the production of *Caste* by the Philadelphia Players' Club, under the management of C. Garvin Gilmaire, and the farce *Turning the Tables*, by the Felix Club, in which several of Mr. Gilmaire's pupils took part. *Caste* was an admirably finished performance. Mr. Hulish, as Eccles, was warmly received by the large audience, and was happy in his rendition of the part. Mr. Gilmaire's Captain Hamtree was exceptionally strong, and the renditions of D'Alroy and Gerridge were praiseworthy efforts, given by Richard L. Sherman and Richard Healey. Olga Ormsby, as the Marquise, and Ella M. Du Bree, as Esther, made fine impressions. The Polly of Annie McNamee was one of the best pieces of work ever seen in the house at any time, and on any occasion. She is one of the most promising of the coming women working toward a position on the stage. Isaac Weiss gave a recitation and was heartily applauded. In the after farce, the honors belonged to Messrs. Carr, Hulish, Mrs. Hulish, and Myrtle Seiler.



## THE USHER



There will be no anniversary meeting of the Actors' Fund this year. In the absence abroad of the President, who has hitherto secured famous orators and arranged notable programmes for these occasions, it has been decided to omit the usual entertainment.

The annual business meeting of the Fund, however, which will be held on June 5 at the Madison Square, will partake in some degree of the features of an anniversary gathering. Before that meeting the President's and other reports will be read.

A complete board of trustees—twenty-one—will be elected by the Association, and the question of amending the act of incorporation, so that the old and better custom of electing officers by members instead of by trustees may be followed, will be discussed and settled.

It is hoped that there will be a large attendance, particularly on account of the importance of the special business to be transacted.

When the Dramatists' Club legislative committee was in Washington last week the members called upon Mr. Spofford, the Librarian of Congress, and explained to him the object of the amendment introduced in both Houses of Congress in the expectation of securing relief from the pirating of plays.

Mr. Spofford received the committee very pleasantly. He is in bad health, and for that reason it was impossible for him to attend the hearing before the Committee on Patents.

"I am in favor of any wise measure," said Mr. Spofford, "that will accomplish the end you have in view. I have not yet been able to examine the proposed amendment, but I should think it would meet all requirements."

When Mr. Spofford was informed that the principal dramatists of this country do not copyright their works, preferring to trust to such protection as the common law affords, he looked surprised.

"Not only in respect to plays but in other relations our copyright law is defective," said he. "You can drive a coach and four through almost every provision in it. My position is executive simply, but in the event of Congress wishing to hear from me on the subject I can at least say that there is great room for improvement."

In this connection, it is significant of the lax and ineffective character of the law that Bronson Howard has not secured a copyright on any of his plays since 1875. *Saratoga*, I believe, was the last piece that he entered.

The visit to Mr. Spofford convinced me that Congress takes little account of furnishing a suitable repository for the literary products of the nation.

The premises set apart in the Capitol for the Library of Congress are utterly inadequate for the purpose. The space is grotesquely small when the vast influx of works, past, present and to come is considered.

As it is, Mr. Spofford and his limited force of assistants must pursue their arduous duties under great disadvantages. The shelves are filled to overflowing, and great heaps of books, periodicals, and printed matter of every description litter the floor.

As I glanced over this bewildering array, I could not help smiling at the thought that the vast army of young dramatists who are constantly sending beautifully printed title-pages and neatly-copied type-written manuscripts to be deposited in Mr. Spofford's archives would probably have convulsions could they survey the confused piles of literature in every available floor-space possessed by the congressional library.

The literature of the country is worthy of better housing, it seems to me.

I am confident the bill advocated by the Dramatists' Club will be reported favorably—and probably this week—by the Committee on Patents of the House. What its fate will be in Congress remains to be seen. It has many friends there, in any event.

Representative Tom Reed will undoubtedly prove a warm champion, while Messrs. Cannon, Quinn, Covert, Burrows and other influential men are on our side.

Amos Cummings, who fathered the bill, has worked most unselfishly in its behalf, and whether or not success crowns the effort, he will deserve the gratitude of everybody connected with the profession.

There is no recognized opposition to the measure, of course, since the play pirates themselves are not in a position to fight it, although I do not doubt they would have chafed enough to wave the black flag before Congress, if they were organized.

The danger of defeat lies in two facts. The first is, that among certain legislators there is an objection to multiplying the penal statutes and to declare an offense of this nature to be a misdemeanor. The second is, that representatives hailing from those sections of the United States where literary and dramatic

productions at a minimum are inclined to look upon our bill as especially favoring the authors of the North and East.

Nevertheless, the most influential men at Washington know now, for the first time, the extent of a wrong that they had not previously suspected, and they have learned also the magnitude and the pecuniary importance of the class of property at stake.

Should the present bill, for any unforeseen reason fail to pass during this session, the way has been paved substantially for the ultimate success of the movement. That is certain.

I hear, upon what seems to be good authority, that Lillian Russell, after all, will not be under Canary and Lederer's management next season.

The story goes that when Miss Russell recently announced her intention to break her contract, her managers induced her to fill the rest of this season's engagement only by agreeing to release her at the close of the present tour.

Henry E. Abbey is reported to have said before he sailed for Europe that he will soon begin to book Miss Russell for next season.

Robert Buchanan has made another bid for notoriety. His attack the other night upon Clement Scott from the stage on account of that critic's adverse notice of *The Society Butterfly*—a piece in which Mrs. Langtry is now appearing—was violent and virulent.

Buchanan writes bad plays frequently, the London critics state them, and then the misguided playwright raises a row, and writes fiery letters to the papers. His career has been marked by a series of such disturbances.

The gross impropriety of Buchanan's vulgar abuse of Scott has excited sympathy for the critic. The man who puts an extinguisher on Buchanan will be doing the stage a great service.

According to a London cablegram, Mr. Palmer says there is nothing first-class on the English boards at present, although a number of the theatres are playing to large receipts.

It is significant of the lagging tendency of English dramatic taste that Eleonora Duse's current engagement in that city is meeting with limited success. Duse's art is a generation ahead of London.

After all, we of the new world have a good deal to plume ourselves upon just now.

The new law respecting libel, just signed by Governor Flower, will be of little benefit to persons slandered by the press, but it will serve to protect newspapers from the consequences of lying information.

The law declares any person who wilfully transmits by any means whatever to a newspaper any libellous statement concerning any person or corporation to be guilty of a misdemeanor. The law will take effect on Sept. 1.

The operation of this law may check the circulation of false reports, inasmuch as it strikes at the fountain head.

A peaceful revolution, no doubt, is going on in the drama. Plenty of signs are visible which indicate that taste is changing; that the cut-and-dried methods of the past quarter century are giving way to something better and more human.

But it is not the so-called "new school" realists that are transforming new and healthy blood into the impoverished drama. Their toxic products are a curse rather than a blessing in disguise.

Look back at the record of the season, which Mr. Melzer and other writers saturated with foreign notions profess to believe shows that the public is acquiring an appetite for depressing dirt. There is not one "realistic" piece that has met with genuine pecuniary success.

Magda, Margaret Fleming, Ghosts, and Hannele failed to draw. The Second Mrs. Tanqueray and Sowing the Wind are audacious in subject to be sure, but neither play can be said truly to belong to the "new school."

The Free Theatre of Berlin, the Théâtre Libre of Paris, and the Independent Theatre of London have all failed badly this year.

It will take the pessimistic continental realists a long time to displace art and decency.

## SEVERAL RECENT OFFERS.

"Allow me to state that through one advertisement placed in *The Mirror* I received several excellent offers for next season, one of which resulted in my signing with one of the greatest racing plays on the road, *The Derby Winner*."

JESSA HATCHER-MILLER.

New York, May 10, 1906.

## CANADIAN DUTIES ON PRINTING.

R. F. Trevellick, agent of Gorton's Minerals, sends *The Mirror* a communication containing important information regarding recent changes in the duty of paper entering Canada.

The duty on woodwork paper was formerly fifteen cents a pound and twenty-five per cent. of the value of the paper. On lithograph paper the duty was six cents a pound and twenty per cent. of the value. Mr. Trevellick states that the duty has been changed recently to fifteen cents a pound on lithograph paper and twenty-five per cent. of the value.

Accordingly a manager should now estimate that all wall work and window work will cost him from two-thirds to the full value of the paper. In other words, it costs nearly twice as much to put out paper in Canada as it does in the United States. Mr. Trevellick is of the opinion that this increase in the duty on lithographs has been brought about in the interest of a few printing houses in Canada, that are unable to produce at any price lithographs equal to those made in the United States.

## GREENWALL'S MANY THEATRES.

For a manager to be able to announce that he has secured the absolute direction or booking of forty-three theatres in this country means that he commands the confidence of theatrical men. It is such an announcement that Henry Greenwall makes in *The Mirror* this week.

The Lone Star Circuit is one of the most remarkable and profitable features of our theatrical business. It has played the best attractions and it will continue to do so. Mr. Greenwall calls attention to the fact that each house is under the immediate management of a resident of the city in which the theatre is situated, who is necessarily preferable in every way to an alien.

The Lone Star Circuit includes the Grand Opera House, New Orleans, which is conceded by all to be the finest theatre and the most prosperous in the South; the New Grand Opera House, Galveston, Texas, which will be open early next season, and will be built on the same plans as Abbey's Theatre, New York. This, together with the Tremont Opera House, Galveston, gives Mr. Greenwall both theatres in that city. The Opera Houses in Houston, Dallas, Fort Worth and Tyler, Texas, are all new and modern. The Grand, San Antonio; Mallet's Opera House, Austin; and the Capital Theatre, Little Rock, will have the attention of Walker and Rigby. They are both well known throughout the theatrical profession. J. W. Van Vliet will handle the Opera House, Hot Springs, and J. W. Wilkinson has the Opera House in Denison, Texas.

Harry Miller still controls the Opera House, Paris, and a new Opera House has been added to the Circuit at El Paso, Texas, successfully managed by J. I. Stewart. Schwartz and Mike take care of the companies' interests at Bryan, Texas, and J. A. Teagarden devotes his entire time to the Opera House at Greenville. Frank Cox, the well-known scenic artist, manages the Opera House at Sherman, Texas; J. P. Casmer is the local manager at Calvert; J. Johnson and Brothers control the Opera House at Marshall; M. Ehrlich at Texarkana; Pinkston and Church at Corsicana; M. Gabert at Navasota; W. H. Sims, McKinney, F. L. Denison, Belton; A. T. Rose, Hillsboro; J. B. Goodhue, Beaumont; J. A. Pinder, Lake Charles, La.; Max Mattes, New Iberia, La.; Bettis and Sims, Orange, Texas; John Henry, Huntsville; Sawyer Brothers, Palestine; Green and Barber, San Marcos; B. H. Booth, Taylor; James Rudd, Temple; Hauschild Brothers, Victoria; H. Bernath, Pine Bluff; Neuman and Ehrman, Helena; and S. C. Hunt, Fort Smith, Ark.

Bourlier Brothers will improve their theatre at Louisville, Ky., which is now playing the leading attractions and have changed the name to Temple Theatre. The Grand Opera House, Nashville, Tenn., has met with much success in its first season under the management of Curry and Doyle, while the New Lyceum, Memphis, Tenn., under the able management of John Mahony, has already secured the cream of the attractions for next season.

For open time for all of the above theatres, and in fact for nearly every first-class theatre in the United States, managers of reputable attractions may apply to the American Theatrical Exchange, 1450 Broadway.

## NEARLY 1500 LETTERS.

"I have received nearly fifteen hundred letters as the result of my small advertisement placed in *The Mirror*. I wish you continued success."

LEW DOCKSTADER.

Boston, May 11, 1906.

## THEY CAN MILK COWS.

*The Mirror* recently commented jocosely on the fact that a manager who proposed to put forth a new domestic play was experiencing difficulty in securing a soubrette who could milk a cow. John A. Stevens was the manager, and he has since been deluged with letters from aspiring soubrettes few of whom hesitate to say that they can perform the domestic feat specified. One of these young women writes:

"In this week's *Mirror* I notice that you are in quite a dilemma, and thought perhaps I might help you out. I have a sister who is a young leading lady, and I have always intended to follow in her footsteps sooner or later. I am in my seventeenth year, a blonde, and weigh about 100 pounds. Can dance and sing some, and last, but not least, I can milk a cow, having done so for fun in my last Summer vacation."

This young woman, it will be seen, is not willing to be considered a professional milkmaid. She is but an amateur. Another writes:

"An experienced. Reference first-class. Good singer. Prima donna with the late C. W. Andrews Opera company. Have always given satisfaction. Played in all the large Western cities. Age 24, height 5 feet, weight 125 pounds. Am thoroughly up in the business of a soubrette, even to milking a cow."

## A WILD DUCK.

A new scenic farce-comedy, written by Joseph M. Gaites, author of *A Railroad Ticket*, is entitled *A Wild Duck*. Mr. Gaites says the piece will differ in some respects from his first pronounced success, in that it will be more of a play, with a substantial plot. The production will be quite pretentious in the matter of scenery and mechanical effects. Three complete sets will be carried. The cast will contain well-known actors and a number of talented vaudeville performers. The tour will be under the management of George W. June, well-known and popular. The "coop" of *A Wild Duck* is situated at the American Theatrical Exchange, 1450 Broadway.

If you want playbooks, photographs, or popular songs, send stamp for catalogues to Supply Department, New York Dramatic Mirror.

## PROFESSIONAL DOINGS.



A picture of Nita Sykes appears above. Miss Sykes is a daughter of General George Sykes, who commanded the Fifth Army Corps during the late war, and a granddaughter of Colonel Nathaniel Chapman Macrae, who was a soldier with General Winfield Scott. Miss Sykes made her debut with Augustin Daly about five years ago, as a protégée of General Tecumseh Sherman, in *Captain Swift*. She subsequently played a season with the Drews, appeared with Kate Claxton, Agnes Herndon, and last Summer was a leading member of the Montreal stock company, in which she played *Lady Dolly* in *Moths* and kindred parts. She has also played Margaret Wyeth in *A Fair Rebel*, the leading part in *By Proxy*, and early this season was starred as *Lady Betty* in *A Night's Frolic*, the play written for Helen Barry. In the recent production of *Charley's Uncle* at Chicago Miss Sykes played a juvenile part. She has been engaged for twelve months by Gustave Frohman to play the Duchess of Berwick in *Lady Windermere's Fan*.

Howard Paul has returned to New York from a tour in Southern California. He expresses himself in rapturous terms of the hospitality of that fertile and progressive country.

Gertrude Lamson, a clever young California actress, is making her mark in her native State. She has lately been playing with success at the Burbank Theatre, Los Angeles. Miss Lamson is described as a handsome girl, of the Mary Anderson type of beauty.

Florence Gerald and C. M. Martin have bought the Inspector of Will R. Wilson, and will produce it next season. Miss Gerald has joined Frank Mayo for a Spring season in Boston, having closed with The Paymaster. Carlton Wilks, who during the past season has been leading with The House on the Marsh and with Mabel Eaton, has been engaged for the lead in *The Inspector*.

Laura Gilvray, the young Chicago actress, was surprised while playing *Lady Windermere* last Saturday night in the Schiller Theatre in that city by a presentation. The gift was a handsome fan with pearl sticks, presented by Dr. Thomas on behalf of the Chicago Dramatic and Musical College, of which Miss Gilvray was a former student.

Date books for 1904-05 may be had by addressing Supply Department, Dramatic Mirror. Price 25 cents.

Ireing W. Kelley, late of The County Fair, has retired from road work and entered the office of Neil Burgess, 1267 Broadway, to aid Mr. Burgess in several large enterprises which will be launched as soon as completed. Jack Sanford has succeeded Mr. Kelley for the rest of the season as business manager of The County Fair, which is making a farewell visit to the New England circuit. Next season it will play on to the cities of the West, going for the second time to the Pacific coast. One of the features of this very successful play is Arthur G. Thomas, who has piloted it almost from the first day on the road.

G. C. Olmstead has been re-engaged by the Craigen-Pandling company for next season.

Lew Dockstader is appearing as Sir Joseph in *Pinafore* at the Boston Theatre. His debut as a comedian minus burnt cork was a decided success, and several of the leading newspapers paid him high compliments.

One day last week workmen took down an old bill-board in Biddeford, Me., and found on it, beneath a mass of other paper, the bills for a performance by Dolly Bidwell and R. S. Meldrum in that town twenty-five years ago.

Mabel Amber was highly complimented by the Denver press for her work in the Lyceum Theatre stock company in that city. She has returned to New York, and it is said that she will star next season.

Alice Chapin has been acting in England during the past five seasons. It is now her wish to return to her own country professionally. She has played a great variety of parts on the other side, from *Camille* to *Mims* in *Little Lord Fauntleroy*. Last August she was engaged for *Volumnia* in *Coriolanus* for special performances at the Memorial Theatre in Stratford-on-Avon. Her interpretation was praised highly.

Manager Eugene Robinson says that Paul Kanvar made a good profit the past season, considering the times. Next season Mr. Robinson will take out the same play, but it will be extensively altered and rewritten. He speaks of a startling new effect that will be introduced in the last act. He will carry a quartette, and use several horses in the new version.



### Casino.—The Passing Show.

Typical Extravaganzas in three acts. Libretto by Sydney Rosenfeld. Produced May 12.

Pete Ranner	Jefferson De Angelle
Laf Quickstep	John E. Henshaw
Lord Brabazon	Paul Arthur
Rossamund	Adelle Ritchie
Lady Chapel Barter Zicka	Grace Filkins
Wendell	Lucy Daly
Chollie Kead	Queenie Vassar
Madame Pinero	May Ten Broeck
Lady Tom-a-Line	Madge Lessing
Lady Dick-a-Line	Lillian Thurgood
Lady Harry-Line	Beile Stewart
The Judge	George A. Schiller
Armand St. Julien	William Cameron
Rose	John Marr
Rummel	Gus Pixley
Hannele	Mabel Stephenson
District Attorney	Seymour Hess
Lady Beenthere	May Ten Broeck

#### Members of Dandie Club

Schweinfisch  
Curt Newall

In Paris, where "revues"—burlesques of the features of the season's surface life of the town—are in vogue, almost every theatre is inveterate. If the first night audience approves, Paris will approve. That is, because in that city the gossip of the *couloir* is the gossip of the café, and in *Society and Out of Society* are quite familiar with each other.

But it is not that way in New York. Our public, complex and perplexing, is not always sure what it wants, and it is never safe to take it for granted that a satire meant to be subtle will appeal to it half as much as a chestnut with a chart.

That is why it is impossible to predict the fate of *The Passing Show*. When, for instance, the impresario asks the prima donna what her repertoire will be and she replies, "Faust, then Faust, after which Faust," will the fact that this is a shaft of irony at the Metropolitan Opera House's scheme of projecting continuously that venerable opera upon its stage, be quite clear, or will the visitor from out-of-town turn to his wife with a look of anxious inquiry?

What *The Passing Show* was on Saturday night, when it was first produced, is not, it is to be hoped, what it will be. At present the piece is a wilderness of dialogue and a platform of detail. There is a great deal of almost everything that can be designated theatrical entertainment, but scarcely any of the parades on stage and people are definite or ingenious. There was splendid opportunity, for instance, in the squabbles of the grand opera singers last season for caustic satire, but no clearly defined episode is contained in Captain Alfred Thompson's Round the Opera in Twenty Minutes.

*The Passing Show*, as viewed on Saturday night, was like almost every other passing show: too long and made to seem furthermore by the presence of detachments that might as well be marched out of line. An hour's work of the extravaganza can easily be condensed. Both the principals and the chorus need much more rehearsal. And the authors should cut their brains somewhat more than they have done.

The cleverest performance is that of Paul Arthur as Harry Miller in the part of Buchanan in *Sowing the Wind*. Mr. Arthur's make-up is capital, and both in intonation and gesture he is remarkably like Mr. Miller. Jefferson de Angelle's imitation of John Drew is not startling. As Rossamund, the heroine of *Sowing the Wind*, Adelle Ritchie makes not the slightest effort to look like any one else, for which the audience on Saturday was much obliged, for Miss Ritchie as herself was charming.

John E. Henshaw plays serenely a part that is a "feeder." William Cameron is not a bit like William Faversham, and Seymour Hess is not a bit like De Lancey Nicol.

Grace Filkins imitates celebrated actresses. The programme explains that the imitated are Adele Baker and Rosina Vokes.

As a dancing comedienne, Lucy Daly and a dance school youth go through a plantation dance not unlike that in which Miss Daly made a hit in *Princess Ninette*. Queenie Vassar was not in voice. Gus Pixley makes laughter by his original manner of walking with his head near his back. Mabel Stephenson repeats her familiar stories concerning Jack, Daniel, the bear, etc.

The comic burlesques of *The Amazons* by Madge Lessing, Lillian Thurgood and Beile Stewart are grotesque.

The Living Pictures, which include Venus at the Bath—head and feet showing above the bath tub—arms. The trunk legs, and also Coney's army, will be commendable when they sing out and in unison.

The incidental divertissement, *L'Enfant Prodige*, introduces some stilted ballet costumes, and some automatic evolutions that recall a similar scene in *The Mountebanks*.

Ludwig Engländer's music is of the Viennese school. It is lively and light, and new and then distinctly original.

### Madison Square.—The Check Book.

Farce comedy in three acts by Charles Coghlan. Produced May 9.

Lord Augustus Whitmore	Joseph Holland
Colonel Adams	Augustine Cook
Tom Primrose	C. D. Harris
Miss Venable	Robert Parker
Miss Gwynne	Robert Parker
Miss Gwynne	Robert Parker
Miss Gwynne	Robert Parker
Miss Gwynne	Robert Parker
Miss Gwynne	Robert Parker
Miss Gwynne	Robert Parker

The attention made by Charles Coghlan with regard to his play, *The Check Book*, that it is an entirely new and original comedy, cannot be disputed. It is not likely that

there is to-day any theatregoer that can recollect a production resembling it in any respect.

On Wednesday night at the Madison Square Theatre, when *The Check Book* was first opened here, it was evident before the end was reached that it has not the slightest mercantile value, or, indeed, any other value.

The dialogue is of the kind that makes the auditor wonder whether it is not introduced to a considerable extent to conceal stage waits, but the fact that the company is composed of experienced actors, well rehearsed, forces the second thought that the prolixity is not accidental, but the result of a deliberate purpose. Such a purpose, carried out, as in the present instance, on a warm night in the presence of an audience that has set its hopes high, becomes almost diabolical.

If you can imagine a dog with a grapple chained to its neck attempting to run, you can at the same time conceive the manner in which the action of *The Check Book* progresses.

The plot seems to grow out of the fact that the poor husband of a rich wife and the poor wife of a rich husband form a partnership to help each other out of pecuniary troubles. Then a gown ordered by the poor husband for the poor wife is sent by mistake to the rich wife. The humorous complications that might be evolved by a French farce-comedy writer, as for instance Bisson or Carré, would probably be numerous and novel. But Mr. Coghlan has made of the piece simply a vehicle in which quite a number of popular players make themselves ridiculous.

It is not necessary to detail the acting. The piece has been withdrawn.

### Empire.—Gudgeons.

Comedy in three acts by Thornton Clark and Louis N. Parker. Produced May 14.

James Frohott	Frederick	Henry Miller
Reginald Frohott	William Faversham	
Howard R. Harrison	W. H. Crompton	
Silas B. Hooper	Cyril Scott	
Arthur Smith	Joseph Humphreys	
Gover	E. V. Backus	
Mrs. Frohott	Viola Allen	
Perdie Harrison	Kim Chatham	
Bundy	May Robson	

### The Luck of Roaring Camp.

Drama in one act, inspired by Bret Harte's story. Thought out by Don Boucicault.

Oakhurst	Cyril Scott
Starbottle	E. V. Backus
Kentucky	W. H. Thompson
Scumpy	W. H. Thompson
Boston	Joseph Humphreys
Harris	John Sorenst
Tennessee	Charles Dana
Sage	I. P. Whitman
Vorley	Thomas Gilson
Mrs. Scumpy	May Robson

*Gudgeons* is preceded by *The Luck of Roaring Camp*, a one act drama, which, according to the programme, was inspired by Bret Harte and thought out by Don Boucicault. With the story of this name every reader is familiar. It contains rugged paths and grim humor, and the discovery by the miners of gold in the grave of the mother of the baby they have adopted, is an idea worthy of being taken from book covers to the footlights. The dramatization is terse and graphic. The comical Mrs. Scumpy, disguised as a Chinaman, is played with unforced humor by May Robson, who adds another to her long list of quaint make-ups. W. H. Thompson makes a forceful Kentucky, and Cyril Scott is quietly convincing as Oakhurst.

*Gudgeons* is refreshingly free from a problem that underlies and undermines the race. There is not the slightest effort made in it to demonstrate that the world has been looking cock-eyed. The woman with a past, the contact of society, and the question of an against sex are all out of it. It is simply a brisk, bustling, clean comedy reared on slender trunk-work of dramatic material and charged with a quantity of nimble satire expressed in witty dialogue.

*Gudgeons* is essentially a comedy for the Spring. Its atmosphere is light, its action is continuous, but not exciting, it affects the inhibitions gently, and the moral that it points—that machinations give way eventually to manliness—is obvious without being obtrusive.

The scenes of *Gudgeons* are laid in London. Howard R. Harrison, an American millionaire is anxious to get himself and his daughter into London society, and does not hide the fact that he will pay well for the services of anybody who will assist him to carry out his desires. A rogue of polished manners and gentlemanly demeanor called James Frohott Treherne is introduced to these gaudy scenes by the unscrupulous manager of the Anglo-American and Universal Agency, of London.

Treherne is proceeding to fleece the millionaire in the most approved method when his nephew, Reginald Frohott, an estimable young barrister, happens to fall in love with the millionaire's daughter, Persis. Treherne decides to make a grand financial coup, by trading on the millionaire's anxiety for his daughter's happiness, and persuades Harrison to contract him with a large sum of money to be handed over to Reginald as a gift coming from his uncle in order that there may be no great disproportion in the pecuniary resources of the two young people, and that the obstacle to their marriage may be thus removed.

Reginald, however, becomes cognizant of the scheme, and prevents his uncle from appropriating for his own use the large sum with which he had been entrusted. Persis declares that she will be perfectly satisfied to start housekeeping on the barrister's slender income. Accordingly they decide to get married on that basis with the millionaire's money bags to fall back on.

Henry Miller embodies the Janus-like nature of Treherne accurately and, without in the least urging on the field of farce, indicates clearly the unscrupulous baseness of the character.

Viola Allen, as Treherne's wife, plays sweetly and gracefully. She seems, however, rather lacking in variety of movement and

by play. This, of course, may be due to lassitude.

Cyril Scott makes a breezy American agency manager. William Faversham, as the youthful lover, is as usual. W. H. Crompton's performance of the American millionaire, is adequate. Kitty Cheatham's Persis is replete with gush. May Robson, as the servant, has a new guise.

### Broadway.—Tabasco.

Comic opera in two acts. Libretto by R. A. Barnett. Music by George W. Chadwick. Produced May 14.

Dennis O'Grady	Thomas Q. Seabrooke
Hot-Hed Ham-Pasha	Walter Allen
Marco	Joseph P. Sheehan
Ben-Hid-Ien	Otis Harlan
Exhausted Hawkins	Robert E. Bell
Dusty Rhodes	Edgar Smith
A-Sei	George W. Thomas
Ben-Abed-Ab-De-U-Hassen	William S. Lavine
Fatima	Catharine Linyard
Has-Been-A	Lillie Alston
Saa-Dee-Hassen	Grace Vanhook
Lola	Elvira Cox

*Tabasco* is hardly deserving of serious criticism. It will do very well as a Summer pastime, but it scarcely can be classed under the heading of what the French consider as operacomique.

Of late, almost everything that contains musical jingles, slangy witticisms, and a variegated assortment of coryphees in multi-colored costumes, is styled a comic opera on the American stage. But it's time to call a halt, and give the style of entertainment to which *Tabasco* belongs its proper classification. *Tabasco* is nothing more or less than a musical hodge-podge of this, that and the other.

In giving it this designation, however, there is no intention of disparaging the value of the performance as a vehicle to divert audiences that are not over-critical. Mr. Barnett has supplied some inanities and many clever lines so far as the libretto is concerned. Mr. Chadwick's music is largely of the conventional order such as almost any experienced musician could write, but at times it rises above catchy jingles, and several of the solos allotted to Lola and Fatima abound in artistic merit.

The plot of *Tabasco* was given in detail at the time of the opera's production in Boston. The scene of the opera is laid in Tangiers, and many of the comic incidents are evolved from the abnormal craving of the Bey of Tangiers to have all his food prepared with the hottest kind of condiments. The chef is invariably beheaded as soon as he fails to keep his dishes up to the required standard of pepper and spice.

An Irishman by the name of Dennis O'Grady assumes the position of chef, and a bottle of tabasco he happens to have handy makes a great hit with the Bey. Dennis has considerable difficulty in keeping up with the Bey's demand for tabasco, and is frequently in danger of losing his head, as the supply of the sauce is constantly giving out.

There is trouble also in the harem through the introduction of a young and beautiful slave of whom all the other women are jealous. A love affair between Dennis and Lola brings about a number of comic episodes that seemed to afford considerable amusement last evening.

Thomas Q. Seabrooke interpreted the role of Dennis O'Grady with dry humor and diverting drollness. His make-up was a study in Hibernian caricature, and red flannel is the only term that suits the richness of his brogue.

Elvira Cox as Lola combined vocal efficiency with genuine talent as a comedienne, a combination of talent even rarer than the qualifications that constitute a "singing comedian."

Walter Allen did some telling work as Hot-Hed-Ham-Pasha. Otis Harlan as Ben-Hid-Ien did a clever turn in the first act, and was passably amusing throughout the performance.

Catharine Linyard, who assumed the role of Fatima, has a rich and well cultivated voice, but unfortunately has a strong tendency to sing flat. A word of commendation is also due to Robert E. Bell and Edgar Smith, who created considerable laughter by their racy impersonation of two tramps.

The opera was well staged, and Paul Steindorff proved an efficient musical director.

### Koster and Bial's.—Vaudeville.

Last Thursday night Oscar Hammerstein's series of living pictures was displayed for the first time at Koster and Bial's. The audience was very large, and included many first-nighters. The pictures were skillfully shown, and there was a variety in them that pleased. Perhaps the most enthusiastic approval of the night was bestowed upon a representation of General Grant at the Battle of the Wilderness, given to patriotic music. There were other pictures in which the female form unadorned figured, but the subjects were artistic and the display was well wrought on artistic lines. A glance at the subjects treated will show the diversity of the exhibition. There were "Taou-hammer and Venus," "Between two Fires," "Arabian Pastime," "The Nymph of the Wave," "Truth," "Diana and Aurora," "The Queen of the Flowers," and "The Angels." The novelty at this house was well received. New appearances this week in the vaudeville are those of Ciccio, a remarkable performer on wire, and Sarina and Lalo, bicyclists and contortionists. Maggie Cline, Adrienne Larive, Little Carlsen, the All-sons, F. H. Leslie and his dogs, Rosene and Robina, and the Zenettes are still strong cards. The roof garden will be opened about June 1.

### Tony Pastor's.—Variety.

Tony Pastor declares that the success of Vesta Tilley at his theatre surpasses that of any artist of her kind who ever appeared in this country. She is nightly greeted with enthusiastic favor. Miss Tilley is this week singing new songs. The others in the current bill are clever. Frank T. Wood and John P. Curran, principal comedians of the original Clipper Quartette, appear in an

## Waste

is overcome by giving the body proper and sufficient nourishment. When waste is active and you are losing flesh and strength, take

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It will overcome the waste by giving ample nourishment. Physicians, the world over, endorse it.

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amusing travesty. Lottie Gilson sings new songs; the National Trio—Bryan, Forrester, and Moulton—appear in their own parodies and songs. Mme. Anna offers a novelty in a troupe of trained pug dogs. Mlle. Alvira is a clever juggler, the Higheys give a funny musical sketch, Dora Foy dances wonderfully, and Frank La Rosa performs sensationally with the flying rings.

### Jacobs'.—My Aunt Bridget.

*My Aunt Bridget*, in which George W. Monroe has appeared with so much success for a number of seasons past, is the attraction at Jacobs' this week. Since last seen here a number of changes have been made in the farce, and it now appears in a new dress throughout. Mr. Monroe, as usual, comes in for plenty of applause. Kate Monroe looks pretty and sings sweetly. Gertrude Fort, a newcomer, does well, and the rest of the support is good.

### People's.—The Diamond Breaker.

*The Diamond Breaker*, by Scott Marble, is the play at the People's this week. It opened to a good audience last night. This melodrama has sensational effects of a mechanical kind, and has already run popularly in New York. The interpreting company is a good one, and includes Estella Wardell, E. S. Goodwin, Harry C. Alton, William Clark, Edgar Foreman, Leona D'Arcy, and Julia West.

### Grand.—The Planter's Wife.

Harry Laev began a week's engagement at the Grand Opera House on Monday. He made a revival of *The Planter's Wife*. His performance of the role of Col. Graham in this piece is well known. It is marked by force, dignity, and intelligence. In the present instance the role of the heroine is acted excellently by Miss Alexander. The rest of the company is of average merit.

### At Other Houses.

The closing of Nusette signified the end of the season at the Star on Saturday night. Next season this house will be almost wholly occupied by W. H. Crane, Joseph Jefferson, and Denman Thompson.

The Living Pictures artistically embellish 1402 at the Garden.

The term of *The Amazons* is drawing to a close at the Lyceum.

The production of *Sister Mary* at the American has been postponed until this evening.

*The Girl I Left Behind Me* retains popularity at the Academy.

Adonis is prospering at Palmer's.

Sam'l of Posen is enjoying a renewed vogue at the Standard.

Charley's Uncle continues at the Bijou.

Shore Acres is still the bill at Daly's.

A Trip to Chinatown is the bill at the Fourteenth Street this week.

At Niblo's *A Flag of Truce* is this week's play.

The vaudeville bill at the Imperial is good this week.

### THE BROOKLYN THEATRE

#### Amphion.—Robin Hood.

The ever-popular Bostonians in Robin Hood appeared before a crowded house at the Amphion last night. H. C. Barnabee in the leading character, Margaret Reid as Maid Marian, Mena Cleary as Annabelle, Jessie Bartlett Davis, W. H. McDonald, Eugene Cowles, William Howard and Lucile Saunders all appeared. Next week, Lillian Russell in *Girofi Girofi*.

#### Empire.—The Phoenix.

*The Phoenix*, Milton Nobles' play, in which the author appears as Moses Solomons, was seen at the Empire last night. The cast was capable, the scenery elaborate, and the fire scene up-to-date and very red. Dan McCarthy in *The Pride of Mayo* is the next attraction.

#### Columbia.—Girofi-Girofi.

The Lillian Russell Opera Comique organization began a week's engagement here to-night in *Girofi-Girofi*. The opera was gorgeously mounted and the efforts of the star and her support were warmly applauded.

#### Pack.—Mulligan Guard's Hall.

Edward Harrigan received a hearty welcome from a crowded house here this even-

in from three to five weeks' tuition by having their voices made round and full. The voice never dies. Sims Keeton, the famous tenor, is over seventy years of age, and his voice is still fresh. This beautiful system can be taught. (Ten hours—\$10.00, 4-5000. Consultation free. For particulars

**Presentation of Farce-Comedy is incommensurate in**

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**JOSEPH M. GAITES.**

**Boyd-side author of A RAILROAD TICKET**

**EVERY ACT** Complete in Itself as to Scenery and Effects.

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1100 BROADWAY.

**PROVIDENCE**

The spring work at Alcott's was done by hand, interrupted by the Edgar Bronckson Company of fifty men, which is usually engaged on our own in Washington in house work. The interior of the house has been done over again, with masonry on the floor, with electric light suspended from the dome and ceiling, and

She co. has played here Mrs. McKee Rankin has been added to the cast, and her efforts throughout

... City and St. Joe  
J. M. HINGWALT.

A number of Elks from Kansas City and St. Joe were here for the benefit.

J. R. RINGWALT.

A number of Elks from Kansas City and St. Joe were here for the benefit.

J. R. RINGWALT.

his numerous friends of an elegant gold watch and chain. After the falling of the curtain in the great

The evening took at Albaugh's was Glad Gloria, interpreted by the Edgar Bronckow Com. Gloria on of fifty series, which is probably it changed on, ever seen in Washington in some opera. The Master of the house has done a Son son girls, with dancing on the floor, with electric light suspended from the dome and balloons, a

The production of Sweet Lavender by Bertha Crookston and a local cast last week was so successful that they produce it in Topeka, Lawrence and Fort Scott this week. FRANK H. WILCOX.

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**MINNEAPOLIS.**  
At the Bijou Opera House. The White Squadron opened a week's engagement 6 to two fair-sized audiences. The play abounds in patriotic sentiment and sea scenery. W. A. Whitcomb made an excellent impression in the role of Victor Stannish. The support was not above the average in ability. L.

The Summer opera season at the Bijou will be inaugurated May 21. Myra Mirella, Alice Verona and Frank Deason will be leading members of the organization selected by Manager Hays.

F. C. CAMPBELL.

**CHANA.**

A number of Elks from Kansas City and St. Joe were here for the benefit.

J. R. RINGWALT.

cert co. 6, good house.—CITY HALL (J. Howard Proctor, manager): Charles H. Vale's Dev'ts Auction 4; good house.

# MAGAZINE

## Representing a CHAIN of Houses

### EASTERN OHIO AND WESTERN PENNSYLVANIA.

Will be in New York beginning May 22 to meet managers of Strictly First-Class attractions, to whom will be offered liberal terms.

Permanent address: Office NEW YORK MIRROR.

**LAWRENCE.**—Opera House (A. L. Grant, manager). Charles H. Vale's Devil's Auction gave an excellent performance to a fair house. Charles Frohman's co. in Charley's Aunt 3 to one of the largest audiences of the season at advanced prices. The Columbia Orchestra gave a fine concert 6, for the benefit of the Young Men's Catholic League, to a full house. Haverly's U. T. C. 10; Justin Adams Comedy 20, 12-12.

**CLEVELAND.**—Academy of Music (James B. Field, manager). At the Ushers' Benefit 7 the Manola Nelson co. appeared, presenting the first act of Friend Fritz, the second act of Caste, the second act of Queen of Hearts to a fair house. Charley's Aunt 15.

**HOLYOKE.**—The Empire Theatre (Bennett and Nook, managers). Julia Marlowe appeared in The Love Chase 6. The Private Secretary 11. The Pavilion (P. J. Murray and E. D. Mathewson, proprietors; A. T. Wilton, manager). A Summer season of variety entertainments will commence on 15. The managers have fitted up a nice place, and should meet with success.

**PITTSBURGH.**—Academy of Music (C. A. Burbank, manager). Ulla Akerstrom 5; Private Secretary 7; both to small houses.

**PALESTINE.**—Academy of Music (William J. Wiles, manager). Charley's Aunt 4; big business. Neil Barrett Comedy 5; fair 5; good business. The House of Mystery 10; fair 10; good business. The House of Mystery 10; fair 10; good business. The House of Mystery 10; fair 10; good business.

**NORTHAMPTON.**—Academy of Music (William J. Wiles, manager). Julia Marlowe played The Love Chase 6. A theatre party of over 100 of Smith College girls occupied the orchestra and gave Miss Marlowe an ovation. Private Secretary 7; Col. Robert G. Ingersoll on Lincoln 15.

**LOWELL.**—Opera House (John P. Congrove, manager). Charles Frohman's co. in Charley's Aunt 4; big business. Next season it will be under the management of the proprietors, Mr. Brothers and Mr. Wood, the firm being represented by Albert J. Fay, who during the five years the house has been running has formed an extensive acquaintance with managers, etc. During the summer the house will be renovated and several new acts of scenery placed. The firm will endeavor to book the best acts only. Mr. Congrove, the present manager, will look after his interests in The Dundee co., which he is part proprietor. The John-Arthur Musical on played the Bijou week of 10 to 12 houses. One of the members was engaged for a season, having secured several other members of the co. The Lowell Symphony Orchestra gave a well-attended concert 6, Henry Shaw and William Levin being the attraction.

**PORTLAND.**—Columbia Opera House (Charles and Nook, managers). The Private Secretary 10; good house. The House of Mystery 10; fair 10; good business. The House of Mystery 10; fair 10; good business. The House of Mystery 10; fair 10; good business.

**SPRINGFIELD.**—Columbia Opera House (Charles and Nook, managers). The Private Secretary 10; good house. The House of Mystery 10; fair 10; good business. The House of Mystery 10; fair 10; good business. The House of Mystery 10; fair 10; good business.

**NEW BRUNSWICK.**—Opera House (W. W. Cross, manager). Country Fair 4; good audience. Frogs of Wisconsin (audience by local talent); very large house, will return 15. Mrs. Joseph C. Cross, manager of the Opera House, is again very busy.

**GREENFIELD.**—Glenn's Court Square Theatre (C. C. Lenoir, manager). A Country Fair 4; large house and good performance. The House of Mystery 10; fair 10; good business. The House of Mystery 10; fair 10; good business. The House of Mystery 10; fair 10; good business.

**LYNN.**—Theatre (Under and Harrison, managers). A Temperance Town 4; good business. The House of Mystery 10; fair 10; good business. The House of Mystery 10; fair 10; good business. The House of Mystery 10; fair 10; good business.

#### MINNESOTA.

**DULUTH.**—Theatre (Under and Harrison, managers). A Temperance Town 4; good business. The House of Mystery 10; fair 10; good business. The House of Mystery 10; fair 10; good business. The House of Mystery 10; fair 10; good business.

**WABASH.**—Opera House (P. J. Sullivan, manager). The House of Mystery 10; fair 10; good business. The House of Mystery 10; fair 10; good business. The House of Mystery 10; fair 10; good business.

**ST. CLOUD.**—Opera House (William H. Stoddard, manager). The House of Mystery 10; fair 10; good business. The House of Mystery 10; fair 10; good business. The House of Mystery 10; fair 10; good business.

#### NEBRASKA.

**PLATT.**—Theatre (Under and Harrison, managers). A Temperance Town 4; good business. The House of Mystery 10; fair 10; good business. The House of Mystery 10; fair 10; good business. The House of Mystery 10; fair 10; good business.

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**GOSPIP.**—Charles E. King and Harry Cook will assume the management of Crosswell Opera House. It is expected there will be quite an improvement in the class of entertainments we have been having.

**BAY CITY.**—Wood's Opera House (A. E. Davidson, manager). Marie Tempest in The Fencing Master 2; S. R. O. 2; very small house. Frank Tucker 5; Davies Uncle Tom 15.

**LANSING.**—Baird's Opera House (James J. Baird, manager). Marie Tempest in The Fencing Master had a good house April 30. Murray and Mack in Fanning's Ball drew lightly 5. June 7.

#### MONTANA.

**ANACONDA.**—Evans' Opera House (John McGuire, manager). James O'Neill and excellent co. to the capacity of the house in Monte Cristo 2. Due: The Black Crook 15.

**BOZEMAN.**—Opera House (W. W. Livingston, manager). Ovide Musin 4; fair business.

**HELENA.**—Miss O'Shea's Opera (T. S. Wilson, manager). Carleton Opera 40. April 30; good business. Roland Reed 4; excellent business. Black Crook 4; splendid house. Mrs. Reed's visit to the city was entertained by the members of the Montana Club. The officers of the Twenty-second Regiment, which is in camp here regarding the Coconinos, entertained Mr. Reed during the afternoon of 4. In return Mr. Reed placed the boxes of the theatre at their disposal, and they attended the performance of Land Me Your Wife.

**BUTTE.**—McGuire's Opera House (John McGuire, manager). James O'Neill to S. R. O. April 30. Black Crook 7; Warde-James 20-25.

#### MISSISSIPPI.

**COLUMBUS.**—Opera House (J. L. Crawford, manager). Cleveland's Minstrels April 30; S. R. O.

#### MISSOURI.

**JOPLIN.**—Club Theatre (H. H. Haven, manager). Milton Nobles appeared April 4, 20.

**CLINTON.**—Opera House (Walter Brannum, manager). A patent medicine co. appeared April 15; 20 and played to S. R. O. 10. Mrs. Reed's visit to the city was entertained by the members of the Montana Club. The officers of the Twenty-second Regiment, which is in camp here regarding the Coconinos, entertained Mr. Reed during the afternoon of 4. In return Mr. Reed placed the boxes of the theatre at their disposal, and they attended the performance of Land Me Your Wife.

#### LOUISIANA.

**PARIS.**—Parks' Opera House (E. A. Parks, manager). The Washington University Band and Mandolin Club; crowded house. Xaver Scharwenka, the Prussian pianist, played to an appreciative audience 5. Mrs. Reed's visit to the city was entertained by the members of the Montana Club. The officers of the Twenty-second Regiment, which is in camp here regarding the Coconinos, entertained Mr. Reed during the afternoon of 4. In return Mr. Reed placed the boxes of the theatre at their disposal, and they attended the performance of Land Me Your Wife.

#### NEBRASKA.

**SEASIDE.**—Opera House (A. H. Murray, manager). Alexander Salvini in Three Guardsmen to S. R. O. 4.

**LINCOLN.**—The New Lansing (E. A. Church, manager). Alexander Salvini, supported by a competent co., presented The Three Guardsmen to a good audience. Afternoon of 4. A Season's Band played to fair business. On 5 the John Griffith Faust co. will give a performance for the benefit of the Coast for a Summer season under the management of W. A. Cole.

#### NEW HAMPSHIRE.

**PORTSMOUTH.**—Music Hall (J. O. Ayers, manager). The Devil's Auction played a medium house 5. Bates Brothers' Humpty Dumpty 17.

**DOVER.**—City Opera House (George H. Demerit, manager). Barney Ferguson presented McCarty's Minstrels to a fair-sized audience 2. The House of Mystery 10; fair 10; good business.

**MANCHESTER.**—Opera House (E. W. Harrington, manager). The House of Mystery 10; fair 10; good business. The House of Mystery 10; fair 10; good business. The House of Mystery 10; fair 10; good business.

**EXETER.**—Opera House (J. D. T. Wing, manager). War and Peace, local talent, to a fair house 7. Humpty Dumpty 4; Private Secretary 10; The Country Fair June 4, June 6.

#### NEW JERSEY.

**NEWARK.**—Mines' Theatre (Colonel W. B. Norton, resident manager). Last week, instead of being a social triumph and an artistic success, was turned into a dismal failure. Minnie Seligman-Cutting was to have produced the new society play by Robert Buchanan entitled Lady Leda. A large and fashionable audience had assembled when Colonel Norton announced there could be no performance. The trouble arose over contracts. A suit for breach of contract will probably be the result. Primrose and West's Minstrels 12-15. H. H. Jackson's Theatre (H. W. John, representative). This house was closed the first three days of last week. The latter part Milton Nobles appeared in a revival of The Phoenix. George Thatcher in Africa 12-15. Walden's Opera House (Fred. Walden, manager). The City Club co. presented the usual variety and burlesque programme 7-12. Fair houses were the rule. Lodge No. 3 of the U. T. C. A. held a social at their rooms, corner Market and Mulberry Streets. An enjoyable time was spent by all present. J. R. Starkey and E. E. Deane, the treasurer and assistant treasurer of Mines' Theatre, will benefit 25. A first-class programme by star vaudeville artists will be presented. These young men are very popular, and it is to be hoped that their benefit will be a roaring success.

**ATLANTIC CITY.**—Academy of Music (Joseph Frainger, manager). Lewis Morrison in Faust 3; S. R. O. Performance excellent. Black Crook 7; one of the largest houses of the season. Co. and scenery first-class in every respect. A. V. Pearson's Police Patrol 12. Ocean Park (Young and Wheeler, managers). Sousa's Band 11. Mrs. Reed's visit to the city was entertained by the members of the Montana Club. The officers of the Twenty-second Regiment, which is in camp here regarding the Coconinos, entertained Mr. Reed during the afternoon of 4. In return Mr. Reed placed the boxes of the theatre at their disposal, and they attended the performance of Land Me Your Wife.

#### NORTH CAROLINA.

**DURHAM.**—Opera House (J. T. Mallory, manager). University N. C. Give Club April 27; fair-sized audience. Park Miller in lecture 20; small house. Zeta Sigma 15. Due: Chick Comedy co. 7-12.

**RALEIGH.**—Academy of Music (T. P. Jermain, Jr., manager). The season will close at the Academy on 21, when Mrs. John Drew and her co.

will appear in Raleigh for the first time. Manager Jermain is booking the best line of attractions that have ever been put in here. Some of them are Salvini, Nat Goodwin, Whitney Opera co., The Fencing Master, Lillian Lewis, Robert Downing, Richard Gilder, Spider and Fly and a number of others. He coast to New York this week on business connected with the Academy. He wants the best attractions, and will have them.

#### NEW YORK.

**HARLEM.**—Hoy's A Trip to Chinatown was the attraction at the Harlem Opera House 7. The theatre was crowded, and the audience generous with applause. Harry Conner and Anna Boyd were as amusing as ever, and clever specialties were introduced by Harry Gilfoil, Richard Karl, Julius Whitman and Bessie Clayton. Mr. and Mrs. Kendal 12-15.

**ALBANY.**—Leland Opera House (H. P. Souther, manager). Holy Harry in The Rising Generation 4; good house. The Gaiety Slave 7-9. HANNAHUS HUSKISSON (H. H. Butler, manager). The Strangers from New York in Roseberry Struth Sec. and Confusion 7 for the benefit of the Albany Hospital. May Festival of Albany Musical Association 9-12. SWEETLY THEATRE (Thomas Hays, manager). Lester and Williams Specialty co. 7-12.

**ROCHESTER.**—LYCOUR THEATRE (A. E. Wolf, manager). W. H. Crane, supported by Amy Busby and an excellent co., appeared before good houses 4 and 5. Presenting Brother John and the Senator. Mr. Crane and Mrs. Busby appeared before the curtain repeatedly in answer to enthusiastic calls. Marie Tempest 12, 15. COOK'S OPERA HOUSE (Jesse Burns, manager). The Senator Rink, a vehicle wherein a corps of good specialists had ample opportunity to exhibit their capabilities, attracted fairly good houses 7-12. The Two Orphans 12, 15. ACADemy (Louis C. Cook, manager). Peck's Bad Boy to remunerative business 7-12. The London Entertainers 12, 15. WOODLAND THEATRE (L. P. McFadden, manager). Minnie McAvoy, the Nanny, the Booths, McCabe and Bennett in the theatre, and Lizzie Sturgeon, Walter Stewart, and the Alhino Sisters, in curio hall, pleasantly entertained the audience 7-12. Variety 12, 15. JESSE Burns, manager. Cook's Opera House, has closed engagement with Dorothy Norton and Fred Solomon to head a co. for a season of Summer opera at the Pavilion Theatre, Ontario Beach. Mr. Burns is now in New York, seeking other attractions for the near future. Local lodge of Elks attended the Theatre in a body 7, and they were royally welcomed by Manager McFadden.

**NEWARK.**—Opera House. The hard times does not seem to affect the show business in this city, for the last two attractions, Chas. Fox & Co. and Lewis Morrison 4, played to over 2,000.

**FRANKLIN.**—Drew Opera House (F. M. Taylor, manager). Lewis Morrison in Faust closed his season of thirty-two weeks here to one of the largest and most fashionable audiences that the Opera House has ever held. He was called before the curtain after every act. This has been one of Mr. Morrison's most profitable seasons in the round. He opens here in September in a comedy written by Steele Mackaye, entitled The Eleventh Hour, June 15.

**OWEGO.**—Wilson Opera House (John R. Sweet, manager). Lincoln J. Carter's Fast Man (Southern) 4; performance good; fair house.

**JANESVILLE.**—Allen's Opera House (A. E. Allen, manager). Mrs. Reed's visit to the city was entertained by the members of the Montana Club. The officers of the Twenty-second Regiment, which is in camp here regarding the Coconinos, entertained Mr. Reed during the afternoon of 4. In return Mr. Reed placed the boxes of the theatre at their disposal, and they attended the performance of Land Me Your Wife.

**ITHACA.**—The Lycour (H. H. Gustadt, manager). Colonel Robert G. Ingersoll 4; fair business. Primrose and West's Minstrels packed the house 3. Albany will play a return date for the benefit of the popular manager of the Lycour, W. H. Gustadt. The citizens of Ithaca will pack the house in appreciation of the fine line of attractions he has given them this season.

**SIMMONS.**—Opera House (C. V. Dubois, manager). The Pauline Hall Opera co. rendered Princess Trevelyan at advanced prices 3 in a highly satisfactory manner. Padamonic Society, home talent, gave their third and last concert of the season to a delighted audience 4.

**SARASOTA.**—Dorland Theatre (Frank D. Henderson, manager). In Old Kentucky to good business 3 (feature engagement). Ghosts 5; large attendance. Primrose and West drew fairly 6. The Strangers 10. WITTING OPERA HOUSE (Wagner and Reia, managers). Stuart Robinson drew well 4. H. A. Crane 12, 15. H. R. Jackson's Opera House (C. H. Pinner, manager). Amy Foster's co. to the usual big business 7-9.

**BINGHAMTON.**—Stone Opera House (Clark and Delaney, managers). Annie Ward Tenny 4; in Lady Murray, and Peggy Logan to fair business; satisfactory performance. Primrose and West's Minstrels delighted a crowded house. William H. Crane in Brother John 10; Julia Marlowe 12. BINGHAMTON (A. E. Henderson, manager). The Strangers from New York in Roseberry Struth Sec. and Confusion 7 for the benefit of the Albany Hospital. May Festival of Albany Musical Association 9-12. SWEETLY THEATRE (Thomas Hays, manager). Lester and Williams Specialty co. 7-12.

**SHREVEPORT.**—Grand Opera House (Henry Duval, manager). Steve Haley in An Irishman's Luck 12.

**ANNAPOLIS.**—Opera House (A. Z. Wolf, manager). Fitz and Webster in A Breezy Time 12; light house. The Amsterdam Amateur Club presented Robertson's School at Association Hall 2 to a fair-sized and well-pleased audience.

**GREENSBORO.**—Opera House (Warner and Reia, managers). Stuart Robinson and a competent co. presented A Comedy of Errors to a good-sized audience. Primrose and West's Minstrels 7; good business. W. H. Crane 10.

**ROCKFORD.**—Crescent Opera Falls (Dr. F. R. Hudson, manager). Ulla Akerstrom 3 in The Sultan's Favorite to good business. Mrs. Akerstrom's dance, La Chronole, is a charming feature of the performance. Ulla Akerstrom returns 6; Smith's Concert co. of Troy, N. Y., 10; Colonel Robert G. Ingersoll 12. Mrs. Reed's visit to the city was entertained by the members of the Montana Club. The officers of the Twenty-second Regiment, which is in camp here regarding the Coconinos, entertained Mr. Reed during the afternoon of 4. In return Mr. Reed placed the boxes of the theatre at their disposal, and they attended the performance of Land Me Your Wife.

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presented Faust to a fair-sized audience 3. Pauline Hall in The Princess of Trebizonde 5; fairly good-sized audience. Coming: Herrmann, Vale-Giles and Banjo Club, Will Carleton, Willie Collier, and Marjorie. Mrs. Reed's visit to the city was entertained by the members of the Montana Club. The officers of the Twenty-second Regiment, which is in camp here regarding the Coconinos, entertained Mr. Reed during the afternoon of 4. In return Mr. Reed placed the boxes of the theatre at their disposal, and they attended the performance of Land Me Your Wife.

**PEBBLE BEACH.**—Shepherd Opera House (C. H. Sisson, manager). District School by home talent to a crowded house 2.

**CONCORD.**—City Theatre (H. C. Goss, manager). Clement Balbridge's Alabama co., which played here 2, will rank among the best attractions that have been seen here this season. Fitz and Webster's clever co. in A Breezy Time pleased 5. The Circus Girl next.

**HONOLULU.**—Shattuck Opera House (S. Osooki, manager). Primrose and West's Minstrels drew well 1. The best minstrel performance seen here in years. The general verdict, Colonel Robert G. Ingersoll delivered his lecture, "What Must We Do to Be Saved," before a large and brilliant audience 5. He was listened to with rapt attention, and was warmly applauded. Alabama 6, the

**LABEL PAGE:** (Owensboro, Ky., May 1914.  
**JAMES BROTHERS MUSICAL COMEDY:** St. Cath-  
 arines, Ont., May 1914. Niagara Falls, N. Y., Gaît  
 as  
**MR. AND MRS. ROBERT WARNE (Howard Wall,**  
 (Continued on page 14)

**HARRISON GREY FISKE.**  
EDITOR AND SOLE PROPRIETOR.

**The Mirror has the Largest Dramatic Circulation in America.**

ALABAMA—JOHN HOOD, S. P. C.  
 CALIFORNIA—LILLIAN RUSSELL, S. P. C.  
 CHICAGO—WILLIAM SOMER.  
 NEW YORK—EDWARD HARRIS.

T. W. Robertson, one of the authors of *Castle*, and himself an actor, is suffering from paralysis.



## TELEGRAPHIC NEWS

## CHICAGO.

A Little Gervinus—A Dramatic Comedian—in the Theatre of the Great Western Town.

(Special to The Mirror.)

CHICAGO, May 14.

This city can boast of an Elbridge T. Gerry on a small scale in the person of President John G. Shortall. It has been President Shortall's custom to devote his attention, as the head of the Illinois Humane Society, to abused horses and other animals, but he occasionally takes a crack at the local stage, and Managers Hayman and Davis, of the Columbia, are always his victims. When Regalocita was at that theatre with Miss Helyett she was stopped at President Shortall's orders. Now she is there again with Venus, dancing with Graiosa and Preciosa, two other happy little girls, her sisters, and warrants were sworn out Friday for the arrest of Messrs. Hayman and Davis and the mother of the children. Mr. Davis was on his farm and Mr. Hayman is in Europe, but the former and the mother appeared in court Saturday and were ordered to stop the dancing of the children. This they agreed to do and have done. Meanwhile the fact remains that the little Beach sisters, aged five and seven, respectively, are singing and dancing five times a day at Frank Hall's Casino, and the little Shiffers, who were at the Auditorium all last Summer and are now at McVicker's, have never been molested. It seems queer.

W. C. Crobie, a well-known comedian, who was with A. Burch at Keys, is in a demoted condition at the Argyle Hotel here. He came from the county hospital, where it was said his brain had been turned by discouragement. The hotel people are keeping him for charity's sake, and The Actors' Fund will be appealed to for aid. It is a worthy case.

Barrett Eastman, a well-known local journalist, has left the editorial staff of the Evening Post to accept his old position of dramatic editor of the Evening Journal. He is one of Chicago's brightest writers, his predecessor on the Journal, Librettist Harry B. Smith, goes to New York.

Charles's Aunt appears to have hit them very hard at Halsey's, and the theatre is crowded at every performance. The play will surely run all Summer. The most artistic work is done by that clever actor, W. J. Ferguson.

I have before me a copy of the Chicago Times of over twenty-six years ago, and it contains an advertisement to the effect that Maggie Mitchell will appear at McVicker's in The Pearl of Savoy, "supported by the fine young actor, J. W. Collier." And the last time I saw James he said he was but twenty-three!

The Milk White Flag celebrated its fiftieth anniversary at the Grand last Wednesday evening, and souvenirs in the shape of perfume atomizers were given away. One man told Percy Gault that it was a happy idea in a city where there was so much catarrh, and Percy believes that the man will use the flag as a head with lily of the valley. The play will run until Seabrook comes with Tabasco for the hot months. Mr. Hart is expected this week.

The Summer season of light opera at popular prices opened at the Schiller last evening before a very large and well-pleased audience. The Beggar Student was presented with a strong cast, and Jane Stuart made a hit in opera. The Black House is undoubted and during the Summer the company will give Tar and Tarr, Chimes of Normandy, Dorothy, Iola, Bonanza, Merry War, Fatima, Amorita, Bohemian Girl, Fra Diavolo, Lorraine, Rip Van Winkle, and Cleopatra.

About two years ago William Ananian McCord wrote me a letter on a linen cuff. Since then other humorists have done likewise, and to them all I wish to express my thanks. The use of a bottle of good ink, and the offices of a first-class laundryman have saved me the purchase of new cuffs for several months.

At the Chicago Opera House Adolph Phillips has made a hit in Der Corner Grocer, and his second week opened up well last night.

Manager David Henderson has engaged Helen Weston, the comedian with Venus, to take the place of Eddie Foy in his Summer operetta of Aladdin, Jr., and Mr. Foy will spend his Summer in England and in Ireland. "Where the cops come from." He will star next season, we are told.

America goes merrily on to large houses at McVicker's, and the last performance will occur Sunday evening next. The house will then be closed for a brief time to prepare for the opening of Joseph Brooks' stock season in Frank Brown's new comedy drama, An American Boy.

Venus continues to draw well at the Columbia, and will hold the boards until Sunday the Wind comes. The living pictures continue to attract great attention.

That well-known actor, Peter Jackson, passed through here last week and says he is ready and anxious to meet his fellow star, James J. Corbett, in the ring.

James Shengrow, formerly manager of Frank Wills, has joined the business staff of Gustave Frimman, and will be connected with one of the attractions booked from the office in Halsey's Theatre.

"Andy McKay is here," writes "Punch" Wheeler from San Francisco, "and tells me Portland is the cheapest place to live in he ever struck. He says he spent six months there, and even the hotel bill yet. His time was all he spent. The sociable in his company attracts certain cigarettes, and the comedian sings about a brand of California wine, so they have all the luxuries. Their new agent says: 'Andrew Mikepe, like General Casey, is not only a leader, but an

incubator of ideas. Having formerly been an auctioneer, he necessarily has a powerful voice, and it can be heard distinctly on the next block. His rendition of 'Rory the Ripper' in Rob Roy is a masterpiece of character delineation, with only earlarks and tights to deceive you. His 'ad.' will be found on another page of this issue.' 'If Andy came to Chicago' with that outfit, what a reception he would have!"

Theodore Thomas, assisted by Mme. Emma Eames, gave his farewell concerts of the season Friday afternoon and Saturday evening at the Auditorium. Mme. Eames refused to talk about Calvé.

Milward Adams, the popular manager of the Auditorium, has renewed his contract with the company to handle the big house.

George Fair's benefit at the Haymarket last Wednesday evening was a substantial one. Manager Ben Leavitt, of the Windsor, has announced his benefit, but I do not know what for.

J. M. Ward left here for New York last Friday to book his attraction, Pawn Ticket 210, with Amy Lee, P. Aug. Anderson and Frank Doane in the cast. He has great faith in it, and I believe he is justified. Miss Lee goes to the coast this Summer with Harrigan, returning Sept. 1.

Callahan's new play Coon Hollow, had its first production at the Haymarket last night and scored a hit. It is strongly cast and well mounted.

Other openings yesterday were W. A. Edwards' Specialty Show at the Academy of Music, Ada Gray in East Lynne at Havin's, J. H. Wallick in The Blue Grass King at the Alhambra, the Henry Burlesque company at Sam T. Jack's Madison Street Opera House, Violette Macotte's Burlesques at the Empire, Billy Rice's Minstrels at Frank Hall's Casino, and vanderbille at the Lyceum, Olympic Park, and Engel's Pavilion.

Harry Jackson, the comedian, is at his Summer home at Downer's Grove, near here.

Navies are being rapidly added to Tony Denier's thespian army of the p-ace, which starts for Washington soon.

"Rory" Hall.

## PHILADELPHIA.

Features of the Washington Season in the Greater City—Several Theatres Closed—Current Attractions.

(Special to The Mirror.)

PHILADELPHIA, May 14.

Rush City was saved from collapse by the hard work of Clara Throp, Sybil Johnson and two specialty performers. The Walnut closed for the season with this unsustained severity.

Gilmore's Auditorium, with the French Folly company, had a good week. The company has closed its season. Carmencita and her Royal Star Specialty company opened finely this evening.

Manager Brackburgh, of the People's, drops out of the list after A Flag of Truce to fair business. The season at this theatre has been a severe one upon the management.

Robin Hood at the Park had a strong week. Fatmah Diard received many social favors during the stay, and Mary Palmer also made a fine impression. Pauline Hall, whose company has been here for nearly a week, began the Summer engagement this evening, opening in Princess Trebizonde to a packed attendance.

Manager Holland at the Girard Avenue has been giving The Lottery of Love to flattering business. The season here will last three additional weeks, the present being devoted to a repertoire, in which Wilfred Clarke will be the central figure. The bill to-night is The Violin Maker and Little Butterflies.

Linnie Macnicol Vetta is very ill at the house of a relative in this city. No one is allowed to see her. Her mind is clear, and she is conscious of her serious condition. Her engagement as prima contralto with Horlick, during the Washington season, has been canceled.

Princess Bonnie is still the reigning bit of royalty in these parts. The attendance is just the same, and will be large in all probability for a long time to come. Mr. Greenfelder and most of the other principals are re-engaged for next season.

The production of The Leather Patch concluded the extended engagement of Harrigan at the Chestnut Street Opera House. It has been exceedingly successful. Mr. Mansfield opened to-night with a rousing house in A Persian Romance. Repertoire balance of the week.

The Empire has had a great week with The Two Orphans, in which Kate Claxton and Madame Jansschenk divided the honors. The theatre closed for the season with this production.

Lillian Russell at the Broad did not continue the great triumph of the opening night. The Butterflies for a fortnight run opened well to-night and with promise of a good week.

The Destruction of Hamuleum will be produced at Forepaugh's Park on June 16.

The National closed its season Saturday night, and the house will at once be placed in the hands of decorators prior to the August reopening, under the management of Harry Kennedy. Wicklow Postman was the final attraction.

Manager For, of Baltimore, is engaging the understudies for his opera company, which will open the Grand Opera House for the Summer season. Fatmah Diard has been signed as one of the principals. Manager Hoegler will be the general supervisor as usual.

Isaac Kahnweiler, for fifteen years business manager of the National Theatre, vacated his position Saturday night, owing to change of management.

Kellar has closed his season at the Eleventh Street Opera House after a very successful run of four weeks.

The Standard had a fine week with The Pulse of New York. This week, Oliver Twist is on.

Over in Camden, at the Temple, George

Leacock's stock company had a growing week. Oliver Twist is the bill for the first three nights, and the attendance is heavy this evening.

Forepaugh's Theatre is using three tons of ice daily, and patrons go there to escape the heat. Jay Hunt in Rip Van Winkle had a good house this day's matinee. Miss MacIntyre is 'The Moonie'.

The London Belles company at the Lyceum had a good matinee for an opening, and continue for the week.

Manager Gilmore, of the Auditorium, has been appointed corresponding secretary of the Actors' Fund. A better choice could not have been made.

Living pictures, engaged by Manager Howe, will be shown first in The Princess of Trebizonde on Thursday night at the Park Theatre.

Richard Mansfield will close his season on Saturday.

EDWIN RUSHTON.

## BOSTON.

Light Music Pleases Amusement Seekers—The "Page," Virginia Lind and Gracie Wheeler Favor.

(Special to The Mirror.)

BOSTON, May 14.

Light music is what the amusement seekers of Boston want now and what they bid fair to have for the balance of the season. The feature of the past week has been the opening of the popular concerts at Music Hall, which proves a formidable rival to the theatres while the season continues. The first concert was given on Saturday. The success which Manager C. A. Ellis has made in the past bids fair to be repeated this year.

The Museum has the only novelty in the city to-night in the shape of Utopia Limited, which began a limited engagement before an audience limited only by the capacity of the theatre.

Francis Wilson and Erminie—it would be hard to say which is the greater favorite in Boston—and what is to be said of their combination, which began a fortnight's engagement at the Tremont?

For more serious attractions Boston has a return engagement of Wilson Barrett. He opened his American tour at the Globe last Fall, and now he concludes it at the Boston, where he appeared to night in Ben-My-Chree.

Frank Mayo has not played in Boston for four seasons, so that his reappearance at the Bowdoin Square to-night was a novelty in its way, even if the play was that old favorite, Dury Crockett.

Corinne has not been forgotten in the years since she played in Boston, and the Park has had large audiences all the past week, although most of those present regretted that a better piece than Hendrick Hudson had not been selected to show the star's talent. She is as clever as ever, and her features of the entertainment made great hits. This is the last week of the engagement.

Hagenbeck's animals continue to do well at the Columbia.

For the present, an all vanderbille bill is to be the attraction at Keith's New Theatre. The stars of the week are Eva Bertoldi, Eunice Vance, and Kacker and Lester, but the acts are all good.

The other attractions in the city this week are: Grand Museum, Iola Pomeroy in Little Hurricane, Howard Atherton, burlesque and variety; Lyceum, City Club; Palace, George H. Timmons in The Farrier's Well.

Eugene Tompkins has bought the steam yacht *Nidia*, and has been elected a member of the New York Yacht Club.

Samuel K. Reddick, a theatrical press agent here, is a petitioner in insolvency.

Mrs. Fiske Warren, the young society amateur, whose acting was so much praised in her circle and who has been studying under H. Coquelin since his Boston engagement, is to continue her studies, it is said going abroad to keep up her lessons with Coquelin. Her husband will remain in this country. It is said that Mrs. Warren may eventually adopt the stage.

Joseph Hawthorn's impersonation of Hamlet was the feature of the concluding week of the existence of the stock company at the Grand Opera House.

Lucile Jocelyn made quite a hit as Josephine in Pinafire at the Boston last week. So did Mrs. Edith Lamprey Underhill, who sang the part one evening. Miss Jocelyn is studying for grand opera.

The Alcazar bubble has been brought to public attention in the courts again. Only a small part of the \$150,000 capital stock has been paid in, and in the Supreme Court last week leave was given to R. Whilden and Co., the contractors, to bring a suit upon their \$20,000 claim and enforce the stock subscription to pay up so that they can satisfy it.

The afternoon have passed a re-nation regarding Sunday concerts, which must consist of vocal or instrumental music, with recitations or readings, but without dancing or presentations of scenes from plays. No person at these shall appear in character costumes.

John W. Rose has returned to his home at Quincy after a thirty-two weeks' season as Potin in Paul Kaurer.

John L. Sullivan is to have a testimonial at the Casino on May 21. He will act with his fists on that occasion.

Several testimonials are under way in connection with the Grand Opera House. Two distinct performances are to be given on May 30, for the benefit of Manager A. H. Dexter. A performance of Hamlet may be given as a testimonial to Joseph Hawthorn, and The Lyons Mail and Class Day at Harvard will be presented for Frank J. Keenan.

Lawrence McCarthy sails for Europe on May 30, in search of novelties for Eugene Tompkins.

Edward E. Rose took the members of Class A of the Boston Museum School of Acting out to his home at Marlfield Hills last week and gave creditable performances of *Caesar* and *The Open Gate*.

## Lovely Complexion.



## Pure, Soft, White Skin.

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A scene of Canille with May Irwin as Canille, and Peter F. Duxley as Armand, will be one of the many features of the testimonial to William Morris at the Boston 25.

Among those to be associated with John Mason and Marion Manola in the Summer season of opera at the Tremont are W. J. McLoughlin, Kate Davis, Charles Farnham, Edward Allen, Lindsay Morrison, Trine Friganza and Maud and Hilda Hollins. Julien Edwards will be the director, but George Purdy is conducting the rehearsals.

The Mechanics Building Opera House scheme has probably fallen through. The officers of the association say the offer made by Abner Schoeffel and Grau is too low to be seriously considered.

The Howard is to have a series of Kralffy ballets beginning May 21.

A testimonial is to be presented to Wilson Barrett at the conclusion of his Boston engagement. That is as it should be. Henry Irving had one, why not Barrett?

JAY BAYTON.

## PITTSBURGH.

The Murray-Lane Opera Company to make a grand and other attractions at the Grand Opera House.

(Special to The Mirror.)

PITTSBURGH, May 14.

The Murray-Lane Opera company changed the bill to-night at the Duquesne Theatre, and Belle's tinsel Bohemian Girl will be given all week. The season will close on Saturday.

Robin Hood filled the Alvin comfortably to-night. This engagement closed the season, which has been an unusually prosperous one for Charles L. Davis.

The last week of the season is also announced at the Bijou, where Dr. Carver opened to-night to a good attendance.

Eugene O'Rourke opened to-night at the Grand in The Wicklow Postman to a favored audience. The season closes Saturday.

At the Academy of Music Harry W. Williams' Own company is the attraction. Next week, Pinner's company.

Frank M. Allen and a strong company produced The Streets of New York at Harris' to-night.

The Garella Brothers, gymnasts, joined Harry Williams' company here.

The Grand Opera House will be vacated on July 1 by the present lessee, E. D. Wilt. Harry Davis will remodel the house for next season.

E. J. DUNNILEY.

## ST. LOUIS.

Justine Beveland-The Grand Opera Company—Other bills at the Theatre—Presented Chas.

(Special to The Mirror.)

St. Louis, May 14.

Justine Beveland and Robert's Mexican comic opera, which was produced here and made a hit last season, opened for a week's engagement at the Grand Opera House to-night to an overflowing house. New scenery and costumes have been provided by John W. Norton. The revision which the authors have made in the work since last season, together with the new business, situations, and music, have strengthened the opera wonderfully. Dorothy Norton captivated the audience by her singing and acting, and was compelled to respond to numerous encores. George W. Denham was extraordinarily funny as Delgado, the susceptible Alcide of Colma. Percy Standford, an English tenor, who figured in the original Pinafire production in London made a romantic Morales. Minnie Bridges, George Conalline, Rene V. Papin, Hamilton Adams, Maud Johnson, Nettie Davis and H. N. Poepping deserve mention. The Mammoth Ballet found great favor with the audience, the dancers being called out three times. The house was enthusiastic and appreciative.

To-night the Duff Opera company, at the Olympic Theatre, gave The Mikado after a successful week of Idunthe. The cast has been strengthened by the addition of Elsie Morgan as Yun-Yun, and Lilian Swain, who takes the part of Piti-Song. Both made hits. Chip-o the Old Black, with a good company, opened at Halsey's yesterday. The other theatres are closed for the season.

## Attention — Managers — Attention!

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CYLONE COTTAGE, Fort Lee, New Jersey (until August).

Last Friday night W. G. Holt, chief usher of Pope's Theatre, and his assistants, together with the assistant treasurer, took a benefit, and they had the largest house of the week.

Manager John Haslin, of Cincinnati, came over for a couple of days last week. The Derby Winner was incorporated last week. Its capital stock is \$20,000. It has been booked for a week at the Grand Opera House next Spring.

Ollie Hagan received the sad intelligence of the death of his brother very suddenly in Cincinnati last Friday, and left at once to attend the funeral.

Nathalie, a spectacular play for children, by Mrs. Shapleigh, was given its first production at the Olympic Theatre last Friday night to a large house.

Ed Noerteman, property man of Haslin's Theatre, and Marie C. Fiedic, the opera singer, were married last week at Clavton, the county seat.

W. C. HOWLAND.

## CINCINNATI.

But Two Theatres Open, and Both Given Over to Vaudeville—Professional Company.

(Special to The Mirror.)

Cincinnati, May 14.

There are but two theatres open in this city, and both are devoted to vaudeville.

Sam T. Jack's Croire company is the attraction at the People's this week.

The Fay Foster Burlesque company presented an attractive bill at the Fountain yesterday.

Harry W. Semon, of the Fountain Theatre, will next season direct the tour of Dan Creedon's Athletic and Specialty company, under the management of R. H. Benton.

The Midsummer musical fites at the Zoo will have their opening on May 19.

JAMES MACDONOUGH.

## OFF THE EARTH.

(Special to The Mirror.)

MILWAUKEE, May 13.—A contract was signed yesterday by John Davidson, Sherman Brown, and Edwin Foy, to produce Off the Earth, a spectacular extravaganza by John D. Gilbert. The season will open on Aug. 27 in this city. Messrs. Brown and Foy will sail for London about May 21, and while abroad will engage novelties and buy costumes. Messrs. Brown and Davidson agree to spend \$40,000 on the production. Mr. Foy will own an interest in it, and will be started in the leading comedy role. About eighty persons will be in the company.

E. T. McDONALD.

## A QUICK RUN.

(Special to The Mirror.)

CHICAGO, May 14.—The International Vaudeville arrived here to-day on their special from San Francisco. The company, numbering over sixty, broke all records, having jumped from New York to San Francisco direct, and return without making any stops. They will reach New York Wednesday.

JACK HARRIS.

## SOUSA'S BAND.

Sousa's Band has entered upon what promises to be a remarkably successful engagement at the Madison Square Garden, where it will play for several weeks and then, after a short tour in Canada, it will spend the Summer at Manhattan Beach. The tour of this splendid organization to the Midwinter Fair at San Francisco and return was highly successful. Prof. John Philip Sousa, the director of the organization, has won popularity wherever the Band has appeared. In Louisville, Col., when the Band filled an engagement there, the local musicians presented to Prof. Sousa a medal made of virgin gold, and in Philadelphia, last Saturday night, the admirers of this magnetic and artistic musician presented him with a handsome metal music stand, perhaps the finest article of the kind ever manufactured. Prof. Sousa prides himself on being a New Yorker.

## HERRMANN TO VISIT HAVANA.

Edmund Gerson, the sole agent of the Grand Teatro Payret, at Havana, has booked Professor Herrmann to appear in that city this month. Mr. Gerson has also engaged several other prominent attractions for that season.

## MADAME MODJESKA'S PLANS.

Madame Modjeska will close her season on the 19th inst., at Oakland, Cal. Her three weeks' engagement at the Baldwin Theatre, San Francisco, which ended last Saturday, was the most prosperous this house has known since the new year.

The entire Modjeska tour, covering thirty-two weeks and extending from ocean to ocean, has been remarkably successful, every week, with the exception of two weeks at the Fifth Avenue Theatre, New York, showing a handsome profit.

Madame Modjeska will go at once to her ranch in Southern California, intending to remain until August when she will set sail for Europe, it being her plan to play the continental cities next season. The year after she will inaugurate her farewell American tour.

Frank L. Perley, who will continue to manage her business, will make his headquarters at the American Theatrical Exchange in this city.

## MISS MARTINOT'S PLANS.

Sadie Martinot will go out next season at the head of her own company. Already extensive preparations have been made in this direction. She has given up her house in New York, and is giving her entire time to plans for the coming season.

Miss Martinot will appear in a repertoire of new plays, principally modern comedies and costume plays. The organization will be first-class in every particular and will include some of the foremost actors in the profession. Miss Martinot will sail for Europe about the first week in June, to remain abroad about two months. Max Figman, under whose management she is to star, will accompany her.

The venture has very substantial backing, and as the productions are to be as elaborate and complete as possible, there is every reason to suppose that the tour will be successful. The season will open about the first week in October—possibly earlier.

## THE GARRICK'S "SMOKER."

The Garrick Club enjoyed a "smoker" at its club house on West Forty-second Street on Saturday. Conrad Benrens, Arthur Seaton, and Mr. Stanfield contributed vocal solos, Victor Herbert and Prof. Salas instrumental solos, and E. M. Bell, Guido Warkburg, E. E. Rice, and William Faversham dramatic readings to the entertainment. Although the Garrick's is one of the newest clubs of the city, it bids fair, judging from its membership role, to become one of the strongest.

## MACLEAN WILL NOT STAR.

Charles Leonard Fletcher writes from Shepherdstown, W. Va.: "R. D. MacLean has decided once for all that he will remain in retirement another season. He has canceled the arrangement I had with him. He has plans outside the theatrical business he prefers to follow. In fact, he realizes that to go out without a new play and to depend upon his old repertoire in these hard times is not likely to be profitable. As he is independently rich, no one can blame him for not acting. He is tired of working hard, and he has practically barnstormed for six years."

## CHARLES CHATTERTON ILL.

Charles Chatterton, known to theatrical, operatic and newspaper people abroad and in this country as Henry E. Abbey's representative is seriously ill at his apartment on West Thirtieth Street. Mr. Chatterton returned from London a few weeks ago and was looking and feeling much better than usual. He had a hemorrhage of the lungs on Sunday, and is now unable to receive callers.

## HAYES TO STAR WILLIAMS.

It was reported yesterday that season after next Marcus P. Mayer will star Fritz Williams, now juvenile character actor at the Lyceum, in a new play to be written by Glen MacDonough.

## ANNIE YEAMANS LEAVES.

Annie Yeamans, it is reported, who has been with Edward Harrigan seventeen years, retired from Harrigan's company on Saturday night in Philadelphia.

## EMPHATIC TESTIMONY.

NEW YORK, May 12, 1924.

To the Editor of The Dramatic Mirror:—Sir.—You may remember that I observed, before the appearance of my advertisement in your issue, a studied reticence on every side regarding my reunion with Richard Golden and his play of Old Jed Prouty, and that I observed that reticence in order to fully and fairly test the value of THE DRAMATIC MIRROR as a medium of communication with the rank and file of the profession. I now take pleasure in stating, even at this short interval of five days since your publication of my advertisement, that I have been overwhelmed with letters from almost every branch of the business mechanical as well as forensic, so to speak.

As further interesting evidence that my advertisement has been understandingly read and considered, I would add, in testimony, that the mass of my correspondence soliciting time for next season has emanated from the East—the section to which I propose to wholly confine Mr. Golden and his Old Jed Prouty, reserving the West and Pacific slope for next season, and the Overland and South for the season following.

I have, however, one fault to find about my advertisement—and that is with myself—for having omitted in my original copy the State of Missouri from my grouping of the Southwestern territory. If you can in any way fasten this omission upon your proofreader please do so, or write to a Chicago man harboring no love for the State that shelters the rival cities of St. Louis and Joliet.

Yours very truly, CHARLES MACINTACHY.

## MATTERS OF FACT.

Charles T. Payne, the past season with The World Against Her, is at Washington, Pa., where he is rehearsing the principals and a chorus of no children for a spectacular production of the opera, Golden Hair, to be given by local talent for charity.

Douglas Atherton is recovering from an operation performed recently upon his throat. He is in Chicago.

C. Garvin Gilmaine, of Philadelphia, was in the city last week.

Edwin Sharples is now organizing Erling the Bird.

Mrs. Lee Dockstader has brought suit in the Supreme Court to dissolve the partnership between herself and Harry Clapham. They have jointly managed Dockstader's Minstrels since June 1910. Mrs. Dockstader complains that Clapham has misappropriated funds of the firm, refused to pay salaries, and mismanaged the company. She asks that a receiver be appointed, for an accounting, and that an injunction be issued restraining Clapham from interfering with the future management of the company. Judge Barnett has appointed James I. Parren of Albany to examine the accounts of the firm and give judgment.

Edward Grace, who has been playing Mr. Firman in the Southern Dr. Bill company, will be at liberty after May 15.

John Archer has placed A Messenger from Jarvis Section in the hands of J. J. Spies, who has the sole right to rent or sell it.

Readers of THE MIRROR will find in this issue an advertisement of the famous Columbia Bicycles, made by the Pope Manufacturing Company of Boston, New York and Chicago. The Columbia is the best wheel made in this country, which is the same as saying that it is the best in the world. It was the first to come before our people and it has always maintained the lead. Every year some improvement is found in the Columbia, and every year their superior excellence becomes more widely known. For lightness, durability, ease, speed, and perfection of workmanship they are ahead of all their competitors. Bicycling is getting to be a favorite recreation with the profession. Brownson Howard and William Killere are among the members of the guild that ride Columbia and recommend them above all others. Several of them are used by members of THE MIRROR staff and their experience also proves that they are the most satisfactory wheels on the market.

Max Taylor, controlling a circuit of houses in Western Pennsylvania and Eastern Ohio, will be in New York shortly to book attractions. His circuit comprises six of the best houses in large one-night stands. Manager Taylor will announce his arrival through the columns of THE MIRROR.

Howard Kyle, whose work with Ward and James during the season of the 101st with universal praise, has made a distinct hit at Dr. Weber, the factor, in Madame Modjeska's new play, Magda. Madame Modjeska closes her tour at Oakland, Cal., May 19, when Mr. Kyle will return to New York about June 1. He has not yet signed for next season.

Jessie Jerome, who was the prima donna soprano of Carl Rosa's company in England, is at liberty for comic opera engagements. Mail addressed in care of this office will reach her.

The coming season will be John Dillon's eighth season under the able and astute management of J. H. Shunk. Mr. Dillon cheers lustily for Dr. K-e-l-e-v, the eminent gold curist, whose cure he took three years ago, and he has since resisted all temptation.

Anna O'Keefe, a leading support of De Wolf Hopper for a number of seasons, who abandoned the singing stage for the acting drama, appeared in a couple of special performances quite recently, acquitting herself in each case with great credit. Mrs. O'Keefe, who has a charming personality, is at liberty for next season.

Donnelly and Girard, who have just closed a most successful financial season, open early in September. In the meantime they can be addressed until August at their home, Cylone Cottage, Fort Lee, N. J.

Ada Dyas has just closed a most successful season with the Rose Lillian company and is now at liberty. Her abilities as an actress are so well known that she ought not to remain idle any length of time.

T. S. ... 14 Lexington Avenue, New York, would like an engagement to play minor parts.

Amateurs are requested to send their addresses to the Amateur, Directory Company, 20 West Fourth Street.

Otis Skinner, for the past two seasons leading man with Modjeska, is to star next season at the head of his own company in two new plays, one by Clyde Fitch, entitled His Grace de Grammont, and the other an adaptation from the French of Victor Hugo's Tribulation. Mr. Skinner will begin his season at Chicago Sept. 22, under the management of J. J. Buckley, who was once Modjeska's manager.

The Whitney-Martin company, of Detroit, have just published another song by Major Arndt, entitled "Sweet Little Tuberosa." Major Arndt has published several songs, all of which have become popular. He has made quite a reputation, and his works are well known in the profession.

Gracie Emmett has not yet settled upon anything definitely for next season. She invites offers for character business.

Arcadia, the extravaganza which the Kimball Opera company and Corinne produced with much success for a number of seasons, and the costumes and scenery especially gotten up for the World's Fair run of eight weeks, are for sale or will be let on royalty by M. A. Kelly, 400 Ninth Street S., Minneapolis, Minn.

Albert Falk is the authorized representative among the profession for Zeimer and Company, the well-known dry goods firm. He tells Frits Harrison that the free manure ticket and discount card which this firm presents to ladies of the profession is meeting with much success, and he invites those who have not already received one to drop him a line.

Furnished flats may be had at 251 West Eighty-fourth Street.

Palmer I-rman, manager of the Academy of Music, Raleigh, N. C., is in town.

Crispie Parnoni, the comedian, is in town.

Jess D. Burns, of the Cook Opera House, Rochester, N. Y., who is to run a Summer season of comic opera at Ontario Beach, Lake Ontario, N. Y., beginning July 1, wants principals and first class people.

A. M. Holbrook, the well-known basso and stage director, will sing with the Spencer Opera company at Urrig's Cave, St. Louis, Mo., this Summer. He is at liberty for next season.

Edgar Baum, who sails on the 26th inst. for London, is desirous to close arrangements for next season before his departure. Communications may be addressed to him in care of this office.

As the Summer season of end-of-season offers to many professional approaches, they feel the need of substantial aid. James H. Matthews advises money on jewelry, silver, seal ornaments, and all kinds of personal property. His office is in the Dramatic Mirror building.

W. L. R. Island, who managed the Park City Theatre, Bridgeport, Conn., for the past two seasons has resigned the management of that house to associate himself with C. J. Reisinger in the direction of the Auditorium, formerly known as the Grand Opera House of that city. This house when alterations now in progress are completed will be the largest and finest temple of amusement in Bridgeport. No trace of the old house will be visible when opened Sept. 1.

Richard L. Sherman is at liberty for leading juvenile engagements.

Managers desiring to book Although's Lyceum Theatre, Baltimore, Md., which has just closed a very successful season of thirty-one weeks, and will reopen in September, and Although's Grand Opera House, Washington, D. C., having one of the finest lobbies in America, should address John W. Although, Box 33, West End, N. J.

Kether Lyons is open for offers to play leads next season.

Ida Marie Rogers, who made a hit as Kitty Starlight in one of The Dazzler companies last season, has not yet signed for the coming season.

Sidney H. Solomon will sign as advance or treasurer.

The New Empire Theatre, of Holyoke, Mass., one of the best equipped houses in New England, is offered for rent to responsible parties by L. B. White, of that town.

All applications for time and terms for the Grand Opera House, Boston, Mass., should be made to Mansfield and Magee, at 40 West Twenty-eighth Street.

A. H. Sackett, who played all the leading roles in the Shakespearean repertoire while a pupil of Joseph Proctor's school, of Boston, is at liberty for general utility. He may be addressed in care of this office.

Eugene Sweetland has been especially engaged to play the Cavalier de Vandrey in The Two Orphans, at Cook's Opera House, Rochester, N. Y., this week.

William Broderick opens in St. Louis, Mo., at Urrig's Cave, June 1, appearing as Boleslas in Faika. During the Summer he will sing the following roles: Wephistopheles in Faust, Elton in Marina, Count Armin in Bohemian Girl, etc.

Managers Elton and Geiger are now booking for next season, offering liberal inducements to first-class attractions to play their house at Warren, G. Warren is situated in the heart of a populous country, and is connected by electric street railways with neighboring towns. The house has a large stage, is built on the ground floor, and has adequate billing facilities.

Gertrude Fort closed her season with McCarthy's Nichols last Saturday, and on Monday signed with My Aunt Bridget for a short season.

Estelle Williams, who is playing with much success in 1924, invites offers for next season. Miss Williams is an exceedingly pretty woman with a very graceful figure. She may be addressed in care of this office.

Isabelle Eveson, who accepted a special engagement to appear with the Coghans in The Check Book, is at liberty for next season.

The management of Tootle's Theatre, St. Joseph, Mo., is rapidly filling time for next season. Its New York representatives are Will McConnell, James Lahn and K. A. and Branger.

Charles D. Herman continues to meet with favor in the support of Fredericka Ward and Louis James.

"Press work writer," care this office, having an experience of fifteen years, wants an engagement with a good attraction for next season.

## (Continued from page 11)

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**The Northern Pacific Railroad.**  
For additional information, theatrical agents, 4th address: Pass and Ticket Agent, St. Paul, Minn., **B. N. AUSTIN**, **CHARLES A. FEE**, **ANT. G. P. A.** **G. P. and T. A.**

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